

PRACTICAL INSTRUMENTATION

BY

RICHARD HOFMANN.

TRANSLATED BY

ROBIN H. LEGGE.



PART VII.

**HARP, MANDOLINE, ZITHER, GUITAR, PIANO (CEMBALO),
CIMBAL, ORGAN AND HARMONIUM.**



LONDON
AUGENER & C^o.


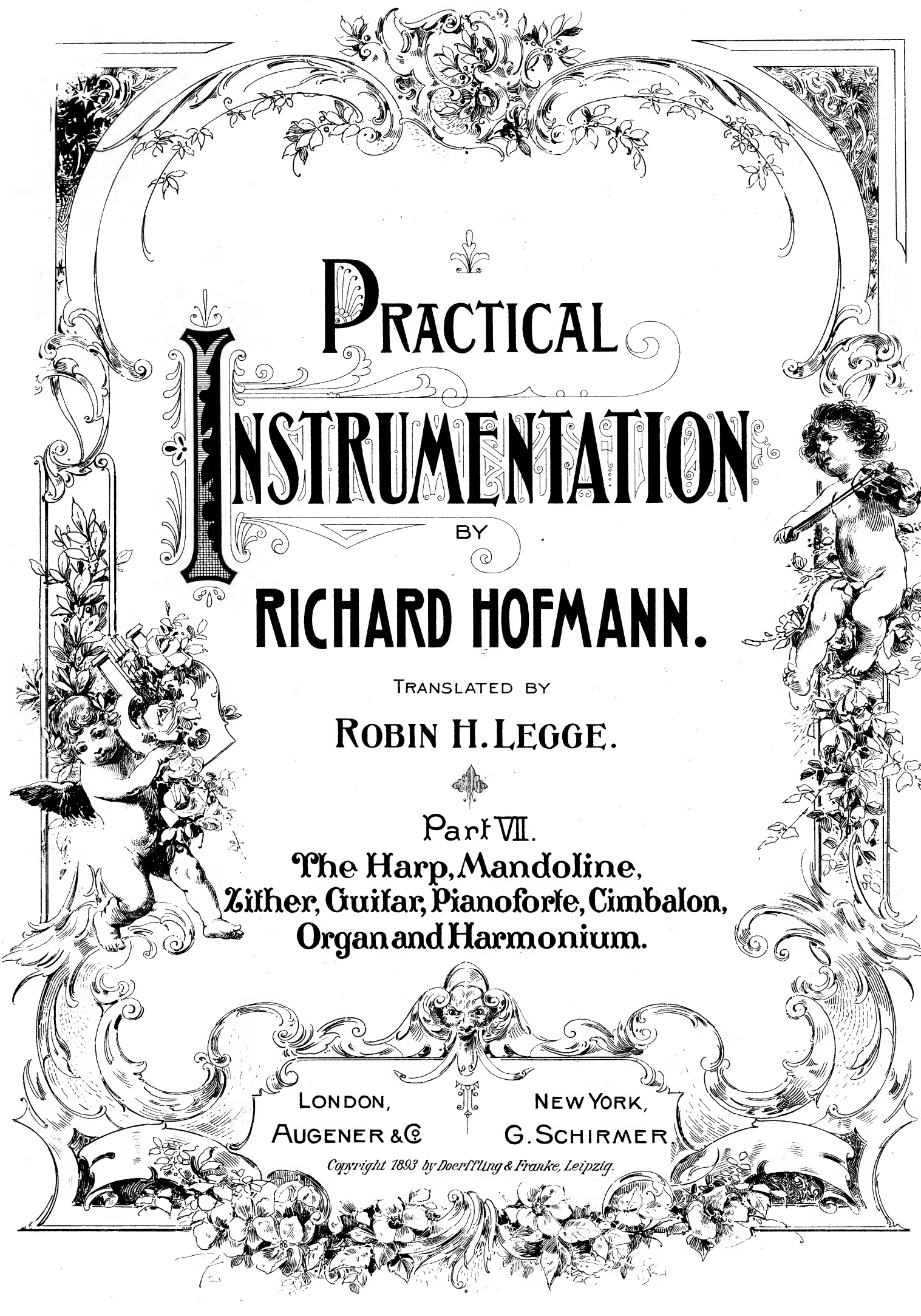


NEW YORK
G. SCHIRMER.

Copyright 1893 by Dörffling & Franke, Leipzig.

Sole Agents for The United States and Dominion of Canada

The Boston Music Company
26 & 28 West Street Boston, Massachusetts



PRACTICAL INSTRUMENTATION

BY

RICHARD HOFMANN.

TRANSLATED BY

ROBIN H. LEGGE.

Part VII.

The Harp, Mandoline,
Zither, Guitar, Pianoforte, Cimbalon,
Organ and Harmonium.

LONDON,
AUGENER & C^o

NEW YORK,
G. SCHIRMER.

Copyright 1893 by Doerffling & Franke, Leipzig.

INDEX.

Part I.

The strings.

The Violin, its compass and technical possibilities, 1. — Tone-colour of the four strings, 2. — Ornaments, 3. — Wide intervals, 3. — Double stopping, 3. — Triple stopping, 5. — Quadruple stopping, 6. — Tremolo vibrato, 9. — Tremolo legato, 9. — Sul Ponticello, 10. — Pizzicato, 10. — Mute (Sordini), 10. — Bowing, 11. — Col Legno, 12. — Harmonics and their notation, 12. — **The Viola**, compass, technique, and tone-colour of its four strings, 15. — Double stopping, 16. — Triple stopping, 17. — Quadruple stopping, 17. — Harmonics, 18. — **The Viola d'amour**, 19. — **The Violoncello**, its compass, technique, and the tone-colour of its four strings, 20. — Wide intervals, 21. — Bowing, 22. — Double stopping, 22. — Triple stopping, 22. — Quadruple stopping, 23. — Tremolo vibrato, 23. — Tremolo legato, 24. — Pizzicato, 24. — The Mute (sordini), 24. — Harmonics, 24. — **The Contra** (or **double-**) **bass**, Technique, 26. — Bowing, 27. — The facilitating of difficult passages etc., 28. — The tremolo vibrato, 30. — Pizzicato, 31. — Harmonics, 31.

Examples and exercises. Chorals for string-quartet, 32. — Chorals for string-quintet, 32. — Ditto for trio, 33. — The string-orchestra, 34. — Effect of the strings in extended or close harmony, 35. — Unison, 35. — The division of long diatonic or chromatic passages among various stringed instruments, 36. — The use of dissonant passing notes or changing notes, 37. — The doubling of various intervals in orchestral music, 39. — Of progressions of octaves and fifths, 41. — The use of strings in orchestral music, 42. — Of the combination or combined effect of the strings, 42. — Contrast of the strings among themselves, 42. — **Examples in score**, 43—60. — Working out of small pieces for string-quartet, 61—63. — Various methods of working a theme for string trio or quartet, 64—65. — Dances for quartet, quintet or small string band, 66—73. — Arrangement of a theme for small or large string-band, 74—77. — Various tone colours produced by mixing the strings, 78. — Songs with accompaniment of quintet or string band, 79—82. — Pieces for violin, viola, or violoncello, with string accompaniment, 83—87. — Arrangement of old and new pianoforte pieces for string orchestra, 88—95.

Part II.

The wood-wind.

The large flute (in C), 2. — Ditto (in D flat), 4. — Ditto (in E flat, 'third flute'), 4. — **The small flute** (in C, D flat and E flat), 5 and 6. — **The Flute 'd'amour'**, 6. — **The Flageolet**, 6. — **The Czakan**, 6. — **The Oboe**, 7. — **The English Horn**, 9. — **The Oboe d'amour**, 10. — **The Oboe da Caccia**, 10. — **The Bassoon**, 10. — **The Double Bassoon**, 13. — **The Sarrusophone**, 14. — **The Clarinets**, 14. — **Alto clarinets**, 19. — **The Bassethorn**, 19. — **Bass clarinet**, 19. — **The Saxophones**, 20. Their compass, tone-character in the various registers and their capabilities and use. — The number of wood-wind instruments which are used in various sized orchestras. — Notation of wood-wind in the score. — Tone-colour of several instruments sounding simultaneously in different registers, 21.

Score examples 22—32. — Examples and exercises. Three and four part chorals for wood-wind, and the arrangement of piano pieces for four wood-wind instruments, 33—37. — The strengthening of weak, or the weakening of too strong-sounding registers, 37. — Chorals and free arrangement of pianoforte pieces for 5, 6, 7, 8, 9, 10, 11, 12, 13, 14 and 15 wood-wind instruments 38—82. — Songs with accompaniment of wood-wind, 83—85. — Examples with explanations and effects.

Part III.

Strings and wood-wind combined.

Exercises and examples. Chorals for strings and wood-wind in various numbers and combinations, 1. — Remarks on the combination of strings and wood in view of their tone-characters, 2—3. — Exercise 3. -- Use of strings and wood in free composition.

Score examples, strings and wood in various combinations, 4—29. — Exercise, 30. — Songs or Arias for voice with assistance of string and wood accompaniment. Exercise 30. — Pieces for flute, oboe, clarinet or bassoon with accompaniment of the strings or wood-wind. — Score examples in which strings and wood enter singly or doubled as solo instruments in combination with other instruments, 31—53.

Part IV.

The Horns.

The Wald- and Ventil-horn, 1. — The Bugle-horn, 15. — The Bugle, 16. — The Alto-horn, 16. — The Tenor-horn, 16. — Their compass, tone character, capabilities and value in the orchestra.

Examples, the horns as obligato solo instruments, 7—10. — The number of horns in general use among composers and their position in the score, 10. — The use of the various pitches of the horn, 10—13. — Tuning or pitch by the use of ventils, 14.

Examples and exercises. Chorals for 3 and 4 horns, 17—18. — Secular songs (male-choruses) for 4 horns, 19. — The use of horns in male choirs, 19. — Chorals for 4 horns generally in extended harmony, 19. — Chorals for 5 horns, 20. — Secular songs (mixed chorus) for 4 horns, 21. — Examples. Transcription of songs and other pieces for horn solo with accompaniment, 1) of the piano, 22—23, 2) of strings, 24, 3) of wood wind, 25. — Exercise. Chorals for strings and horns, 26.

Score examples, the horn or horns as solo instruments with accompaniment of strings, 26—30. — Exercise. Arrangement of chorals for wind and horns, 30—37. — Score examples. Combination of wood-wind and horns, 38—50. — Exercise. Transcription of songs for solo voice with accompaniment of wood-wind and horns, 51. — Exercise. Transcription of piano pieces for wood-wind and horns in various numbers, 51—57.

Part V.

The Combination of Strings, Wood-wind and Horns.

Exercise. Transcription of chorals for strings and wood-wind with horns, 1. — Exercise. Songs for voice with accompaniment of these instruments, 1.

Score examples. 1) Strings and wood with horns in alternation. 2) Strings and wood in diatonic and chord progressions, 2—8. — Score examples. The strings and wood with horns in various quantities as an independent orchestral body, as solo, accompanying or to fill in the harmony, 9—54. — Exercise. Solos for one string, wood, or horn with accompaniment of these instruments, 54. — Exercise. Small pieces with free arrangement for these three instrumental groups, 55.

Part VI.

The trumpets, cornets, trombones, tubas and instruments of percussion.

(Explanation of their compass, tone character, capabilities and use.)

The natural trumpet, 1. — **Ventil trumpet**, 2—10. — Score examples a): Trumpets as solo instruments alone or used in conjunction with other instruments, 11—20. — Examples and exercises for 2, 3 and 4 trumpets, 21. — **The Alto trumpet**, 23. — **Tenor trumpet**, 23. — **Bass trumpet**, 23. — **Piccolo cornet**, 24. — **Cornet-à-pistons**, 24. — **Alto cornet**, 25. — **Alto trombone**, 26. — **Tenor trombone**, 27. — **Bass trombone**, 30. — **Double-bass trombone**, 32. — Examples with 3 and 4 trombones, 33. — Score examples, the trombone as solo and bass instrument, 35. — Score examples b): With the use of all the hitherto described instruments and trombones, 36—44. — **Ventil trombones**, 45. — **Tubas**, 45. — Score examples c): With use of the tuba, 46—50. — The tubas in Wagner's 'Ring', 50. — **The Serpent**, 51. Score exercise. — **The bass horn**, 52. — **The bass ophicleïde**, 52. — Score examples d): With use of ophicleïde, 52—53. — **The alto ophicleïde**, 54. — **Double-bass ophicleïde**, 54. — **Bombardon**, 54. — **Tenor-bass**, **Bass bugle**, **euphonium**, **bariton**, 54. — Exercises and examples. Use of trumpets, cornets, trombones and tuba in combination in four parts, 55. — Exercises and examples. Use and combining of trumpets, cornets, trombones and horns, 57. — Exercises. Arrangement for trumpets, cornets, or trombone solo with piano accompaniment or strings or wood-wind, 58—59. — Exercises. Chorals for trumpets, horns, trombones and tuba, 60. — Exercise. Use and combination of all wood and brass, 66. The percussion instruments. — **The drums**, 67—71. — Score examples e): Drums with wood, brass and strings, 72—90. — Exercises. Chorals for full orchestra, 91—94. — **The big drum**, 95. — **Cymbals**, 96. — **Small or military drum**, 97. — **Roll drum**, 98. — **Triangle**, 98. — **Basque drum**, 99. — **Tambourine**, 99. — **Tamtam**, 99. — **Castagnets**, 100. — **Glockenspiel**, 101. — **Xylophone**, 101. — **Bells**, 102. — Score examples f): Percussion instruments with strings, wood and brass, 103—113.

Part VII.

Harp, Mandoline, Zither, Guitar, Piano (Cembalo), Cymbal, Organ and Harmonium.

Harp, 1. — **Mandoline**, 15. — **Zither**, 16. — **Guitar**, 17. — **Piano (Cembalo)**, 17. — **Cymbal**, 17. — **Organ**, 17. — **Harmonium**, 23. — Their use and value in the orchestra.

Score examples a): Use of the harp with the other instruments, 6—15. — Score examples b): Organ alone and with other instruments, 19—22. — Score examples c): With dissonant changing and passing notes, 25—31. — Different arrangements of the orchestra, 32. — Dynamic nuances, 32. — Contrast, 33. — Of instruments in solo and choral singing, 33. — Of tone-painting, 34. — Arrangement of dances, 34. — The addition or subtraction of different instruments, 35. — Exercise. Dances for small, medium or grand orchestra, 35. — Score examples d): 37—53. — Score examples e): Tutti passages, 54—61. — Exercise. Marches in concert-form, 62. — Exercise. Arrangement of piano pieces for orchestra in a variety of ways, 62. — Examples mostly for full orchestra, 63—87. — Of church and secular music for soli, chorus and orchestra, 87.



PART VII.

The Harp.

The harp, which is found among orchestral instruments in very old music, has been vastly improved in recent times, and is now very much employed both as solo and orchestral instrument. Before describing the present harp, a few words may be said as to the old kind. This was somewhat similar in shape to that now in use, and had 30 or more strings tuned diatonically, the tones generally belonging to the scale of *C*. Its compass, according to the number of strings, exceeded 4 octaves from *C* to $\underline{\underline{d}}$; all semi-tones could only be played by turning a small nut at the upper end of the harp. To play in any other key than *C*, in which this harp was tuned, the strings had to be tightened or loosened, which always demanded a certain amount of time. In this form the harp existed till 1720. It was used in Handel's *Esther* and in Gluck's *Orfeo* (though each must have known of the existence of a better harp); at that period the harp part was written on one line in the violin clef, and used in a very primitive fashion; thus:

Gluck, 'Orfeo', Chor, No. 19. Peters Edition.
Andante.

Arpa.
Violino I & II.
&
Viola.
Violoncello
&
Contrabasso.

Solo and Chor, No. 22.
Un poco lento.

Strings, or. pizz.

Aria No. 24. 'Tausend Qualen.'
Un poco lento.

Strings. pizz.

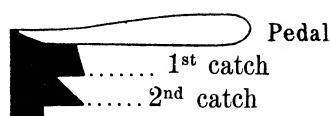
In a similar way the aria, No. 26, is treated for harp and strings.

At a later period this harp-part was written on two lines in both clefs, in the simplest manner, as in Exs. in score 1 and 4.

From the old harp was developed the *Pedal harp* the invention of Hochbrucker in 1720. In this by depressing with the foot one of the 7 pedals affixed to the lower end of the harp, any note could be raised a semi-tone. Thus the old time-losing harp became obsolete, and a player could use various keys with ease. These pedal harps had a compass from the low *f* or *a* to $\underline{\underline{d}}$, diatonically tuned; but they were in *E^b*, not in *C*. The keys *C^b* or *B*, *G^b* or *F[#]*; *D^b* or *C[#]*; and *A^b* were not playable because of the simplicity of construction of the instrument.

These harps, again, disappeared on the appearance of an improvement in 1820, made by Erard of Paris, and called by him the Double-Pedal harp. The perfecting of this instrument lay in its greatly improved mechanism, in that by means of the 7 pedals the strings could be raised in pitch not one, but two semi-tones.

The following illustrates such a pedal with double depression:

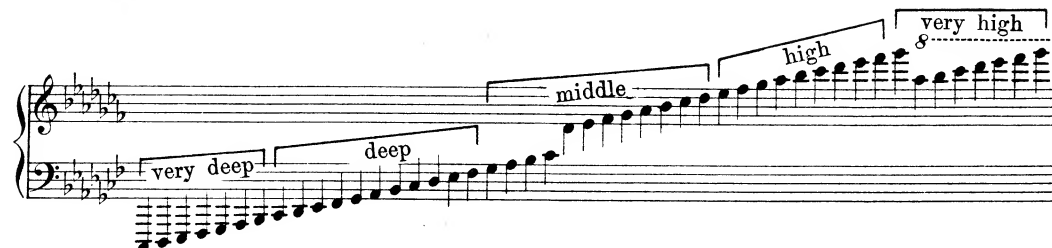


For a brief space the pedal can be held down with the foot, but for a longer period, it is inserted under one or other of the two catches.

This harp has 46—47 strings, tuned diatonically in the C^2 scale, and has a compass of over 6 octaves from low C^2 to g^2 ; thus:



Its whole compass with registers is



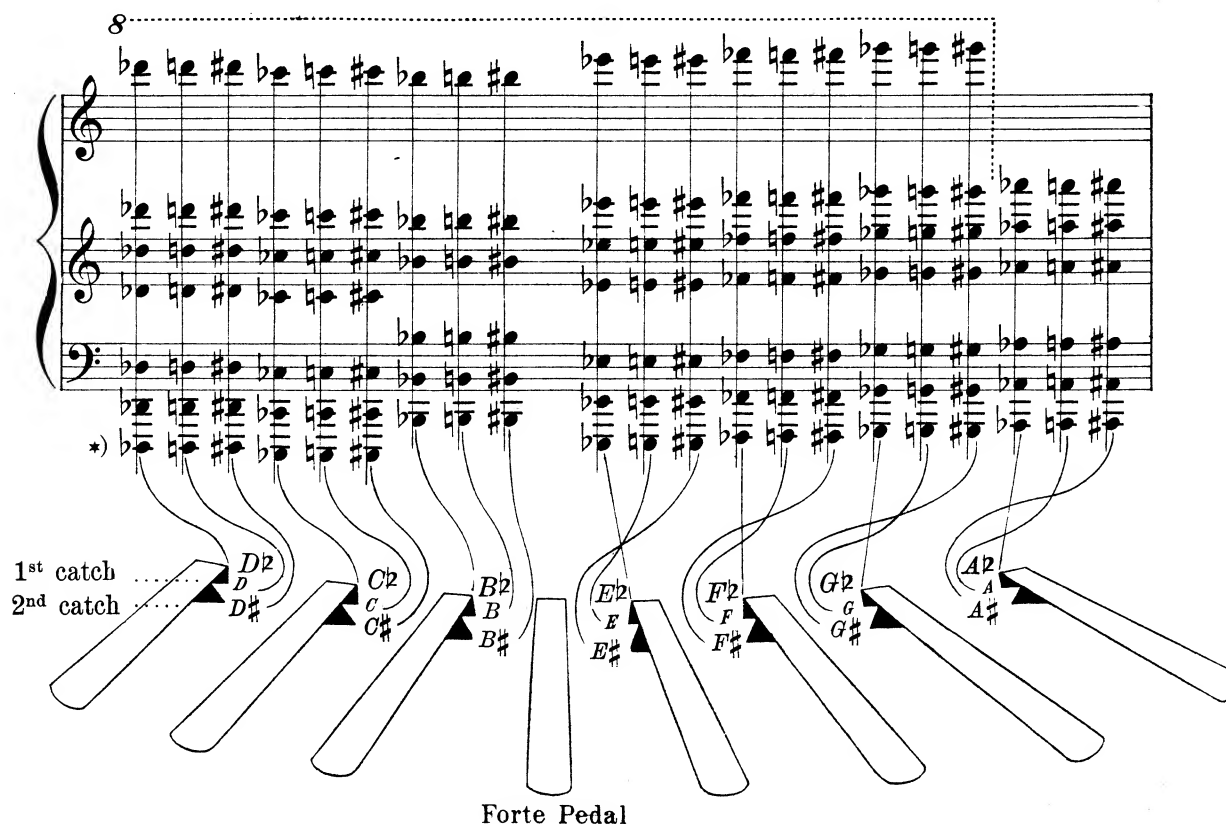
With chromatic intervals by means of the pedals.

The tone-colour of the harp is somewhat similar throughout its entire compass, yet each register differs in character from the others; thus, e. g. the two lower registers are tender and full: the medium clear but not full: the high is harder, and the highest very sharp.

The strings are plucked by the fingers of both hands, though the little fingers are not used. Two lines are used for its music, like the pianoforte, and the bass and violin clefs are also used.

As already stated, the 7 or 8 pedals are used by both feet. The left takes 3, the right 4. The 8th pedal, which is for forte, and is placed in the centre, is only depressed by the left foot, and used for especial effect in solos.

The following shows the pedals and their effect on the strings, when placed in either catch. It may serve also to show what is easy and what difficult.



*) The deepest notes of the D^2 pedal, lower d and d^2 , and of C^2 pedal, C and D^2 are unplayable.

The first depression of a pedal raises the pitch of all octaves in which this particular tone occurs. If, e. g., the pedal $F\flat$ is pressed to the 1st catch, all $F\flat$ s on the harp become F s, and the whole strings become tuned in $g\flat$. If the pedal $C\flat$ is pressed into the same catch C , the strings are tuned to $D\flat$. If this proceeding were adopted throughout the 7 pedals, the harp would be in C and not $C\flat$.

The following should be studied.

Original pitch of the pedals						$D\flat$,	$C\flat$,	$B\flat$,	$E\flat$,	$F\flat$,	$G\flat$,	$A\flat$.						
By depressing pedal $F\flat$ to 1 st catch						.	.	.	.	$\sharp f$	.	.	the harp stands in $G\flat$.					
"	"	"	$C\flat$	"	"	"	.	$\sharp c$	.	.	.	.	"	"	"	"	$D\flat$.	
"	"	"	$G\flat$	"	"	"	.	.	.	.	.	$\sharp g$	.	"	"	"	"	$A\flat$.
"	"	"	$D\flat$	"	"	"	$\sharp d$	.	.	.	.	.	.	"	"	"	"	$E\flat$.
"	"	"	$A\flat$	"	"	"	.	.	.	.	.	.	$\sharp a$	"	"	"	"	$B\flat$.
"	"	"	$E\flat$	"	"	"	.	.	.	$\sharp e$	.	.	.	"	"	"	"	F .
"	"	"	$B\flat$	"	"	"	.	.	$\sharp b$	.	.	.	.	"	"	"	"	C .

When all the pedals are at rest in the 1st catch, and as has been shown, it is easy to play in the flat keys, a further change may be made to show a similar mode of arranging for the sharp keys by means of the pedals.

If Pedal F (1st catch) be depressed to the 2nd catch, we obtain $F\sharp$, and the strings, formerly in C , are now in G . When Pedal C is depressed to the 2nd catch, the harp is in D .

The following table shows the use of the pedals when they are in the 2nd catch.

Original pitch of the pedals							$D\flat$,	$C\flat$,	$B\flat$,	$E\flat$,	$F\flat$,	$G\flat$	$A\flat$.				
1 st catch of the pedals							D ,	C ,	B ,	E ,	F ,	G ,	A .				
By depressing pedal	F	(1 st	catch)	to	2 nd	catch	.	.	.	.	$\sharp f\sharp$	.	.	the harp stands in G .			
"	"	"	C ("	" ") "	" "	"	.	$\sharp c\sharp$	.	.	.	.	"	"	"	" D .
"	"	"	G ("	" ") "	" "	"	$\sharp g\sharp$	.	"	"	"	" A .
"	"	"	D ("	" ") "	" "	"	$\sharp d\sharp$	.	.	.	.	.	"	"	"	" E .
"	"	"	A ("	" ") "	" "	"	$\sharp a\sharp$	"	"	"	" B .
"	"	"	E ("	" ") "	" "	"	.	.	.	$\sharp e\sharp$	.	.	.	"	"	" $F\flat$.
"	"	"	B ("	" ") "	" "	"	.	.	$\sharp b\sharp$	.	.	.	.	"	"	" $C\flat$.

Since this harp can thus play easily in all keys, all diatonic progressions with one or both hands in any tempo are playable. Yet it is always easier for the harpist to play in flat than in sharp keys. The former have a more beautiful tone and are purer in intonation. Major scales can be played *glissando* through 1 to 6 octaves, and in the proper place are of especial charm.

The melodic minor with its sharp 6th and 7th upwards is nearly always only playable by using several pedals, wherefore minor scales are difficult.

Chromatic passages are only playable slowly, and even then are not of particularly good effect. An interposed chromatic interval in a diatonic passage often creates a difficulty: thus

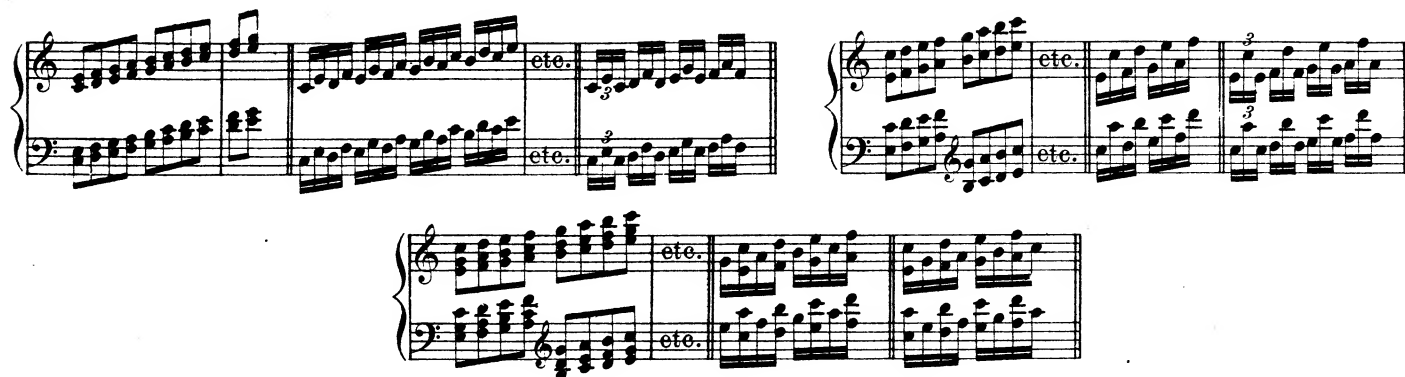


and still more difficult would be runs with several such notes. In broken chords, however, such a note may be easily played, thus:



Chords which do not extend beyond an octave are easily played broken with one hand. On the other hand chords of more than an octave are not so easy to sound together as broken chords. If broken chords are to be played, the sign $\{$ (as on the piano) must be used; but dots are used if the chords are not to be broken.

The following notation of 3rds, 6ths and chords of the 6th, as well as some others, are playable by the fingers of either hand, or with both hands as noted, in any tempo and key. But such progressions when chromatic are unplayable.



Modulations quickly introduced and to remote keys are generally difficult because of the need for depressing and catching of two or more pedals with exceeding great rapidity; the player can only depress one pedal at a time with each foot. But such modulations as are transitory and require little use of the pedals are not difficult.

The tremolo can be played thus on a harp:

Method of writing. Of performance.



Method of writing. Of performance.



Shakes are possible on notes produced from two adjacent strings. They can be executed with one or both hands alternately; thus:

For one hand.



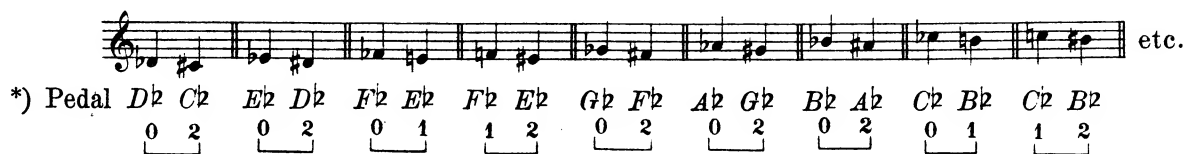
For two hands.



Such other ornaments as the appoggiatura are also possible.

The repeated plucking of one string in very rapid tempo (a sort of tremolo) is only possible when two adjacent strings are tuned together by means of the pedal.

On the double-pedal harp all tones except *D*, *G* and *A* can be played simultaneously on two adjacent strings with the aid of the pedals. These are:



From this it will be seen that the alteration of pitch of the one note implies an alteration of the whole string. By such manipulation the harp can be tuned in various chords, which can be used in the most highly effective manner, thus: Dominant 7th chord:



*) The names *D*^b, *C*^b etc. denote the original pitch of the strings without the pedals; the 0 is open string; the numbers the catches).

Chord of the 7th on the 2nd step
in the major:



Chord of the 7th on the 7th step
in the major:



Diminished 7th :



These chords can be produced thus:



Harmonics sound best in the upper and middle registers. They are thus described — o — over the notes. Since these are not easy on all the strings alike, it may be noted that none are difficult between *B* and *d* in the scale. The following shows the notation and actual sound:

Actual sound.

Harp in *C*-major.

Notation.

Rapid successions of harmonics are very difficult; but double harmonics are playable with two hands in not too rapid a tempo. Muted notes are rarely used; they are marked \oplus or $*$.

Guitar tones (sons d'ouglas) are produced by the player plucking the strings close to the sounding-board with the finger-nails.

In the orchestra the harp is generally used only for accompaniments or decorative purposes in spite of the great use that might be made of it. As a solo instrument or for accompanying a solo it is invaluable.

The following should be studied: **Parish Alvars**, op. 58.

Parish Alvars, op. 81. Concerto for harp and orchestra.

Reinecke, Concerto for harp with orchestra. Op. 182.

Schüecker, op. 11 and op. 12.

The tone of a harp unites well with the voice, pianoforte, organ, harmonium, strings, wood or brass. The following examples in score show its various, and most effective uses.

Examples in score^a.

1. Méhul, From 'Joseph', No. 11. Song of the Maidens of Memphis.

Allegro moderato.

Clarinetto in C.

Arpa. *

Violino I.

Violino II.

Viola.

Chor of Maidens.

Violoncello & Contrabasso.

f *pizz.* *arco* *a 2.*

Lobt den Herrn mit Saitenspiel und Har - fen! Gross ist der

dolce

Herr, Is - ra - els Gott, e-wigwäh-rend ist sei - ne Gna - - - de und stark sei - ne e - - - wig - wä-h-rend ist sei - ne Gna - de

Beethoven uses the harp in *Prometheus*, but nowhere else? *LEONORA PROHASKA.*

*) The harp part is placed in a score immediately over the strings (see p. 33): though many composers have placed it elsewhere.

2. Mendelssohn, 'Antigone of Sophocles'. Chor. I.

Maestoso.

Maestoso.

Flauti.
Violino I.
Violino II.
Viola.
Male Chor.
Arpa.
Violoncello & Contrabasso.

Ob. *p*
Clar. *p*
Trombl. *p*
3 Cor. *mf p*
Ten. I.II. Ü - ber un - se - rem Dach um - gähnt er den sie - ben - tho - ri - gen
Bass I.III. *mf*
mf
Tromb. *a 2.*
Fag.

Mund und blut - lech - zen - den Spee - ren rings und floh,
e - he mit un - serm
Blut er voll Gier - de den Schlund fül - len mocht und e - he der Thürm Um - krän - zung tilgt

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
dim.
dim.
dim.
dim.
dim.
p
p
p
p
p
p

Moderato.

Allegro non troppo.

Du schweigst, Zi - on, duschweigst, wenn diese Fremde schon dir gott - los entwen - det der Vä - ter heil' - gen Königs - thron?

D. & F. 7

6. Mendelssohn, 'Athalia', No. 3.

9

Andante.

Flauti.

Clarineti in B \flat .

Fagotti.

Tromba I in E \flat .

Arpa.

Violino I.

Violino II.

Solo

div. con sord.

pp

div. con sord.

pp

Joad „Welch' neu Jerusalem erheh sich aus der Wüste Schoos?

(recit. continues.)

Hoch, hoch Jerusalem, dein stolzes Haupt!

a 2.

pp

pp

10

Oboi.

Gott, heuss, Himmel, deinen Thau hernieder, dass ihren Heiland sich die Erde zeugt!

7. Gounod, 'Faust', Act II. (Garden scene.)

Andante.

Andante.

Corno in F.

Arpa.

Violino I.

Violino II.

Mephistopheles.

Viola.

Violoncello.

0 Nacht, _____ breit' ü - ber sie den

8. **Rossini, 'Othello', Act III. Ritornello.**

8. Rossini, G. Othello, Act III. Ritrornello.

Arpa. *p* *mf* *f*

Streichinstr.

D & F 7

Two systems of piano accompaniment. The first system features a complex, fast-paced melody in the right hand with a more rhythmic bass line. The second system continues the melody, featuring a trill (tr) and a forte (f) dynamic marking.

9. Meyerbeer, 'Le Prophete', Act V. Bacchanale.

Flauto picc.
Flauti:
Oboe I.
Clarinet. I. in B \flat .
Corno in E \flat .
Trombi in E \flat .
Triangolo.
Arpa.
Violino I & II.

1. 2.

Cor III & IV. in B \flat basso

pizz.

Viol. II & Viola

10. Ambroise Thomas, Overture to 'Mignon'.

Clarinet. I. in B \flat .
Arpa.
Violino I & II.
Viola & Violoncello.

Moderato sostenuto.

f *cresc.* *dim.* *p* *pp*

cresc. *dim.* *p* *pp*

cresc. *dim.* *p* *pp*

cresc. *dim.* *p* *pp*

D. & F. 7

12 **11. Georges Bizet, 'Carmen'. Prelude to Act III.**
Andantino quasi Allegretto.

Flauto. *pp*

Arpa. *pp*

12. Ambroise Thomas, Overture to 'Mignon'.
Andante.

Corno I. in E \flat . *p*

Arpa. *pp*

Viola. *p* div.

Violoncello. *p* div.

Contrabasso. *p* pizz.

13. Meyerbeer, 'Les Huguenots', Act II. (By permission of Breitkopf & Härtel Leipzig.)

Arpa. *marc.*

Violino I. *pizz.* *arco* *pp*

Violino II. *pizz.* *arco*

Viola. *pizz.* *arco*

Margareta. *arco*

Violoncello & Contrabasso. *pizz.* *arco*

Oschönes Land, — Land der Tou-rai - ne, ihr lachenden Au'n, du frischer Quell — sanfter Bach — leis hin-

14. Meyerbeer, 'Robert the Devil', Act IV. (By permission of Schlesinger, Berlin.)

Corno inglese. *marc.*

Arpa. *f* *pp*

Isabella. *arco*

Ro-bert, Ro-bert, mein Ge - lieb - ter, mein

15. Wagner, 'Lohengrin'. (Scene II.)

Ein wenig belebt.

Flauto I. *p*

Flauto II & III. *p*

Oboi. *p*

Corno inglese. *p*

Violino I. *pp* *)

Violino II. *pp*

Elsa. *pp*

Arpa. *pp*

nahte da, so tu - gend-li - cher Rei - ne ich kei - nen noch er-

Tromb.

*) Tromb. I and Clar. enter in the last bars.)

p

p

p

pp

pp

pp

pp

sah ein gol - den Horn zur Hüf - ten Ge -

CL. I. Tromb.

16. Liszt, Hungaria Rhapsody, No. 2.

Andante.

Flauti. *p dolce con grazia*

Clarineti in B \flat . *p*

Fagotti. *p*

Corni in F. *pp*

Arpa. *p*

Violino I. *pizz.*

Violino II. *pizz.*

Viola. *p*

Violoncello. *p div.*

Contrabasso. *p*

This musical score is for a piano and orchestra. It features a variety of instruments: Flute and Clarinet in the woodwinds; Arpa (Harp) in the strings; Violino I and Violino II; Viola; Jenny & Dickson (Soprano and Tenor); and Violoncello & Contrabasso. The music is in G major and 4/4 time. The piano part is highly melodic and complex, with many trills and rapid passages. The orchestra provides a rich harmonic background. Dynamic markings include *pp* (pianissimo) and *f* (forte). The score is divided into measures, with some measures containing multiple notes and rests.

The use of Harmonics.

17. Boildieu, 'La Dame Blanche'.

Moderato.

This musical score is for the opera 'La Dame Blanche' by Boildieu. It features Jenny & Dickson (Soprano and Tenor) and an orchestra. The music is in G major and 4/4 time. The tempo is marked 'Moderato'. The score is divided into measures, with some measures containing multiple notes and rests. Dynamic markings include *pp* (pianissimo) and *f* (forte). The score is for the following instruments: Flauto & Clarinetto, Arpa, Violino I, Violino II, Viola, Jenny & Dickson (Soprano and Tenor), and Violoncello & Contrabasso. The vocal parts are in G major and 4/4 time. The lyrics are in German: 'Die weisse Da - me kann euch hö - ren, die weisse Da - me sieht mich an. Dickson. (Ten.) Die weisse Da - me kann uns hö - ren, die weisse Dame sieht'. The score is divided into measures, with some measures containing multiple notes and rests.

At the end of this number harmonics are again used.

18. Fr. Liszt, 'Faust-Symphony'. (Mov. II, Gretchen, close.)

Flauti. *pp*

Oboi. *pp*

Clarineti in C. *pp*

Arpa. (Harmoniques)

Violino I. *ppp*

Violino II. *ppp*

Viola. *pp*

Violoncello. *ppp*

(See Berlioz 'Faust', valse.)

The Mandoline

hails from southern Europe, where it is used to accompany songs. As its strings are tuned like those of the violin, the accompaniment generally moves over or among the voice parts. Although it is rarely found in orchestral compositions, yet it is sometimes used with great effect. Its music is written in the violin clef on one line. It exists in various tunings according to the number of strings.

The 4 strings, German system, thus:

the Milan 6 strings, thus: the Neapolitan, 8 strings, double, thus:

Spanish, 12 strings, double: and the Turkish, 14 strings, thus:

The particular instrument referred to in the following examples is that with 4 or 8 strings. Its compass extends over two octaves: The mandoline is held like a guitar, the 4 fingers of the left hand

gripping the strings, and in the right hand is held a piece of tortoise-shell with which the strings are touched. Slow melodies, diatonic and chromatic progressions, chords, broken or otherwise and many ornaments other than shakes are playable. To sustain a tone is only possible by an extremely rapid repetition of the note.

The following shows the proper use of the mandoline.

19. Mozart, 'Don Juan', No. 17, Canzonetta.

Allegretto.

Violino I & II. *pizz.*

Viola. *pizz.*

Mandoline. *pizz.*

Don Juan.

Violoncello & Contrabasso. *pizz.*

Horch auf den Klang der

Zi - ther! und öff - ne mir das Git - ter, o lind' - re mei - ne Pein und lass mich glücklich sein!

In the following compositions the mandoline is effectively used:

Grétry, Serenade in 'L'amant jalouse'.

Handel in Alexander's Feast.

Paisiello in 'The Barber of Seville' (Serenade).

The Zither.

Of this instrument there are various kinds, differing in shape and sound: the discant, concert, elegy or bass zither. Here we will speak only of the first, an instrument with 38—42 strings, with a compass from *g*, *a* to *d*. The strings, with the exception of the three on the finger-board, are tuned chromatically, and diatonic and chromatic scales are playable on the 3 strings mentioned by gripping with the left fingers, and plucking the strings with a small piece of metal. Music for zither is written in both violin and bass clefs on two lines. Its effect depends more or less on the taste of those who are interested in the instrument. It is usually played by amateurs, and is rarely found in an orchestra.

The following extract shows its use.

20. Lumbye, 'Traumbilder-Fantasie'.

Moderato.

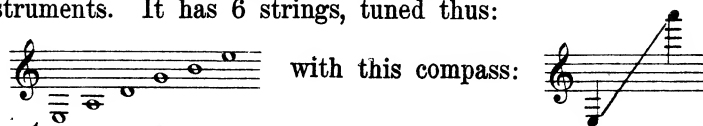
Zither.

Violino I & II.

Viola.

p

the national instrument of Spain, has become acclimatised in several other countries, but in Germany has been superseded by other instruments. It has 6 strings, tuned thus:



Its music is on one line in the violin clef; it is held like the mandoline, and is used for accompaniments, and but rarely for solos. For further information the reader is referred to various Guitar Tutors, but it may be added that Rossini has used it in *The Barber*, and Weber in *Oberon* — (Act I).

The Pianoforte.

A lengthy dissertation on this instrument is not necessary here since every musician is familiar with it and its uses whether for solos or accompaniments.

A word may be said about its predecessor, the Cembalo, which formerly was frequently found in private houses and concert rooms, and was used by the older composers, as Bach and Handel. It was somewhat similar in shape to our present grand piano, but it varied more; it had steel and brass strings which were made to vibrate by depressing keys which acted on quills. It had a compass of some 5 octaves from *F* to *f*; and had 2 or even 3 key-boards, like an organ. Its strings were 2, 3 or 4 fold. The cembalo with two sets of strings was of 8 foot tone; with 3 it was generally tuned 8 foot twice and once 4 foot; with 4, twice 8 foot, once 4 foot and once 16 foot. The 3 and 4 could, by means of stops, be used alone or coupled together. The instrument was used orchestrally and in choral works to fill in the harmony and to accompany recitatives. Its music consisted generally of a figured bass, from which the cembalist extemporised an accompaniment. The cembalo was used till the end of the last (18th) and even into the present century, when it gave way before the 'Hammer-clavier' or pianoforte and the development of instrumental music. Nowadays the recitatives in *Don Giovanni* and in many old church works are accompanied on the modern pianoforte.

See Haydn's *Creation*, full score, Peters' Edition.

The Cimbalon

is a Hungarian instrument, and is largely used in Gipsy bands. It consists of a flat sounding body of various sizes (whereby the compass also varies), like the zither. The 2- or 3-fold metal strings are tuned chromatically from *e* to *e*³: the music is written in either the bass or violin clef as for piano. The strings are caused to vibrate by means of two small hammers, whose heads are covered with leather or felt. Chromatic or diatonic progressions can be played even in a tolerably rapid tempo. Chords of 3 or 4 notes can only be played in *arpeggio*, and such tones as are required to sound on are marked ~ over the notes, a sort of 'Prall trill' or short tremolo being executed. The tone of the instrument alone is generally sharp but rustling, and in combination with others it may be full of energy and 'go'. In nomadic bands the old form is usually met with, where the strings are tuned diatonically. The following may serve to show its use, derived from Schunde's tutor.

21.

Adagio.


Allegretto.

*) The instruments were made in various sizes, wherefore their compass also varied.

The Organ.

The organ, which nowadays is less frequently used in vocal and instrumental works than formerly, is still largely used in church compositions. Its chief component parts are the pipes, stops, keys and means of blowing or bellows.

The pipes are 1) flue; 2) reeds. Their number, which depends on the size of the organ, can exceed 100, and their tone be of every variety. The rows of keys are called manuals, of which there may be 1, 2, 3 or 4. The

compass of the manuals is usually from 4 to $4\frac{1}{2}$ octaves,  from C to g^3-a^3 . The manuals differ in 1) the number and size of the stops: 2) especial peculiarity of the tuning: 3) the difference in the tone character.

The stops of the 1st manual give a round, full tone; of the 2nd rather sharper and more penetrating; of the 3rd soft; and of the 4th tender and pleasant. This 4th manual is called the Echo organ, as it is used often to produce effects as if from a distance. In a 3 manual organ the Echo is played on the 3rd. Under the manuals are pedals, whose compass is from C to f .



The stops of an organ are arranged on either side of the player; by their means the connexion is set up with the interior mechanism, that is the wind is drawn into or shut out from various pipes; and on these stops, on which the name of each appears, lies the whole disposition of the organ. The number of pipes depends on the size of the organ, as does that of the stops.

The flue pipes are in the majority; they are open or closed, the former being clearer in tone than the latter. At the head of them stands the principal with its clear, powerful tone. The reeds have more brilliancy and strength and in combination with the flues give forth a very full mass of tone. The most powerful of them are the trumpet and trombone. Each of these two kinds of pipes has many stops, which differ materially in tone colour and in pitch.

Those tones which have already been mentioned are normally of 8 foot-tone; i. e. they sound as written. But the compass of manuals and pedals gives only a part of the compass of the organ. Since by means of draw-stops notes may be made to sound an octave or two higher or lower than written, it will be seen that the compass may be extended enormously, even to the very border-land where it is scarcely possible to differentiate between the notes. These tones which sound an octave higher than written, are called 4 foot: these 2 octaves higher are 2 foot, and 3 octaves, 1 foot. On the other hand these sounding an octave lower are 16 foot; 2 octaves lower 32 foot. An organ with all of these tones in the various octaves has a compass, therefore, of $9\frac{1}{2}$ octaves from double C to g^6 .

The lowest and highest notes are rarely used alone, but with others doubled; i. e., with the deepest tones the higher octave plays, whereby there is an increase of power and fullness; the highest notes are played in conjunction with their lower octave, whereby more brilliancy is attained.

To the flue pipes belong these which give not only the ground note but a higher 5th, 3rd or 7th; they can only be used when sufficiently veiled or with very full registration. Here also belong the mixed stops, which sound the octave, 5th and 3rd with the ground tone. To this class belong the mixtures, cornet etc. They lend brilliance and sharpness to the full organ.

In the works of Bach and Handel the organ is freely used 1) independently, 2) to accompany recitatives, 3) to complete the rather thin orchestration of the time, 4) to strengthen either chorus or orchestra. In modern compositions the organ is not so much used; and though it occurs as 1), it is much more used as 4) *ff*. For our purpose here we regard the organ not from the point of view of its size and power as a concert-instrument, but as part and parcel of choral and orchestral works. No hard and fast rule can be laid down as to the registration in sacred or secular works, since much depends 1) on the acoustic properties of the Church or Concert-room, 2) the specification of the organ, 3) the size of the choir, 4) the strength of the orchestra and the instrumentation. It is sufficient for an experienced organist to give him the grades of colour and of power required, and to leave the rest to him.

The following examples show the effective use of the organ alone and in combination with other instruments. Reference may also be made to Mendelssohn's *St. Paul*, Gounod's *Faust*, Brahms's *A German Requiem*, Wagner's *Lohengrin* and *Meistersinger*, Beethoven's Mass in *D*, and Rheinberger's Concerto for organ, 3 horns and strings.

Examples in score^b.

22. S. Bach, 'St. Matthew-Passion', No. 29, Aria. (Gerne will ich mich bequemen.)

Old Notation.

Violino I & II.

Basso Solo.

Organo e Continuo.

23. Mendelssohn, Oratorio 'Elijah', No. 16, Recitativ and Chor. (Close.)

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Corno III & IV in E.

Trombi in E.

Trombone Alto & Trombone Tenore.

Trombone Basso.

Timpani in B and E.

Violino I & II.

Viola.

Soprano e Alto.

CORO.

Tenore e Basso.

Organo.

Violoncello & Contrabasso.

The horns and trumpets used here are without vents.

24. Mendelssohn, 'Hymn of Praise'.

Allegro di molto.

Corno in B \flat basso. *mf*

Violino I. *mf*

Violino II. *mf*

Viola. *mf*

Alto. (Coro) *mf* Und al - les Fleisch lo - be sei - nen hei - li - gen Na - - men

Organo. *mf*

Violoncello & Contrabasso. *mf*

25. Mendelssohn, '98th Psalm'.

Allegro.

Flauti. *f*

Oboi. *f*

Clarineti in C. *f*

Fagotti. *f*

Corni in D. *f*

Trombi in D. *f*

Tromboni. *f*

Timpani. *f*

Violino I & II. *f*

Viola. *f*

Soprano e Alto. *f*

CORO. *f* Und die Völ-ker mit Recht, und die Völ-ker mit Recht, und die Völ-ker, die Völ-ker mit Recht

Tenore e Basso. *f*

Organo. *f*

Violoncello & Contrabasso. *f*

Andante mistico.

Oboi.
Clarineti.

4 Corni
in F.

Fagotti.

Violino I & II.

Viola.

Tenore I & II.

CORO.

Basso I & II.

Organo
ossia
Harmonium.

Violoncello.

Contrabasso.

sotto voce

p

Al - les Ver - gäng - li - che ist mir ein Gleichniss, das Un - zu -

pp

Pedal

sotto voce

p

läng - li - che hier wird's Er - eig - niss, das Un - be - schreib - li - che, hier wird es ge - than

Ob.

Clar.

a 2.

27. Meyerbeer, 'Robert the Devil', (Act V). (By permission of Schlesinger, Berlin.)

Recitativ.

Organo. Flute stops.

Ped. Bertram. Robert. Bertram. Robert.

Bertram & Robert. Was ist? bist wankend du schon worden? Hörst du nicht den Gesang? Was kümmert der uns wohl So auch hört' ich ihn

28. Fr. Liszt, 'Faust-Symphony'. (Close.)

ein-stens in mei-ner Kindheit Ta-gen, als

Al-les Ver-gäng-liche

Organo

Viol. Cl. Cor. C.B.

Wood. Tromp. Cor.

Violino I & II.

Viola.

Violoncello.

Contrabasso.

29. Ch. Gounod, 'Faust'. Church-Scene.

Organo Solo.

p legato

30. Meyerbeer, 'Le Prophete', (Act IV).

Recitativ. *a tempo moderato*

Fiedes. dass Gott schütze den Herrn den Propheten! flehens sie! Grosser Gott! er-höre mein Ge-bet,

Organo.

Ped. senza Ped.

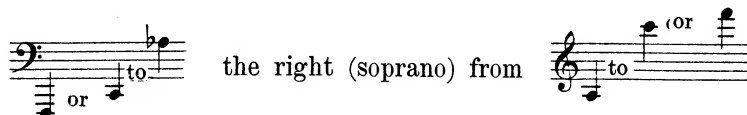
dass er irrend, e-lend und verbannt auf Er-den Stra-fe fin-de und dass im Himmel

The Harmonium.

The harmonium, which is developed from the Physharmonika, and nowadays often plays an important part in churches, schools, and the house, is also found as a substitute for the organ in both concert-room and theatre.

Harmoniums differ widely from each other in shape, construction, compass and tone. There are small instruments with one manual, without stops (except the *f* stop), others with 4, 8 or more stops and a knee-swell for *cresc.* and *dim.* effects. On large harmoniums there are 2 manuals, a large number of stops, pedals like those of the organ, and bellows, blown by a 2nd person. The stops are always above the key-board. The tone of a harmonium may be described generally as soft; although by means of the stops all sorts of tone colours can be produced, yet its normal colour is nearly always the same. The various makes also differ. The tone of the American organ is soft and mild, and of the German and French harmoniums resembles that of the organ. The French differ from the German in their sharper tone-colour.

The manual compass comprises (according to its size) 4—5 octaves, the larger instruments from *F* to *f*³; the normal pitch is 8 foot tone, i. e., the notes sound as written. The natural compass of the manuals can be extended by means of stops, those on the left-hand side being 16 foot (sounding an octave deeper), those on the right hand, being one 4 foot (an octave higher) and one 2 foot (2 octaves higher). This last is only found on very large harmoniums. The manual is divided into two halves by means of the registers, the bass half extending from



On a harmonium there are speaking and dumb stops, the former having an individual tone and the latter merely changing the tone-colour, when they are drawn together.

In order to impress upon the student's mind the stops of the harmonium, a few arrangements of stops on various instruments are appended.

On German and French harmoniums the various stops are generally denoted by figures on the knobs, so that each figure appears on the right hand as well as the left of the player. Thus:

Deep stops.

- ① Cor anglais 8 foot
- ② Bourdon...16 "
- ③ Clairon.....4 "
- ④ Basson.....8 "

High stops.

- ① Flûte.....8 foot
- ② Clarinette 16 "
- ③ Fife.....4 "
- ④ Hautbois....8 "

The stops are also found in this arrangement:

American Organ.

Diapason. Viola. Dulcet. Sub.-Bass. Flügel-Horn. Octave. Coupler. Voix humana. Forte. Piccolo. Cremona. Cello. Aeoline. Flute.
Voix celeste. Principal. Melodia. Gr. Organ. Gr. Swel.
Dumb Registers.

French Harmonium.

Violoncell. Sourdine. Basson. Clarion. Bourdon. Cor anglaise. Percussion. Forte. Expression. Forte. Percussion. Flute. Clarin.
Fire Hautbois. Tremolo. Musette. Voix celeste. Dumb Registers.

Tone of the various stops.

Cor anglais (1) and *Flute* (1) are 8 foot and are of a soft tone.

Bourdon (2) and *Clarinet* (2) are 16 foot and are sonorous, adding power and fullness to the 8 foot.

Clairon (3) and *Flageolet ou Fife* (3) are 4 foot and are sharp, adding brilliance to the 8 foot.

Bassoon (4) and *Hautbois* (4) are 8 foot and are sharper than (1) their tone is full.

Voix humana (VR) is generally 8 foot, *Voix celeste* (C) 16 foot, both being tender in tone.

Deuxième Bourdon (2B) and *Musette* (5) are 16 foot and powerful.

Prolongement (P) in are independent 8 foot stop, by whose means a note or chord may be made to sound on after the finger has left the key.

Forte (F) or (O) make the sound louder.

Sourdine (S) weakens the *Cor anglais* and *Basson*.

Tremolo (T) causes the tone to 'tremble'.

Grand jeu (G) combines all stops except (VR) and (C)

Expression (E) is sympathetic and enables the player to play from *pp* to *ff*.

The composer can give the number of the letter of the stops required by him, thus:

31. Mozart, 'Ave verum corpus'.

Adagio.

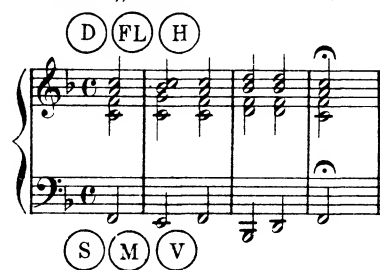


Ueber allen Gipfeln ist Ruh'. Kuhlau.

Sostenuto.



Choral. „Nun danket alle Gott“



If a stop is no longer required its number is obliterated in the score thus: ~~P~~ ~~O~~.

The tone colour of the harmonium is by no means so solemn and impressive as that of the organ, though it has something of the solemn in it. Its gentle tone enables it to combine well with the strings, harp or piano, or these mixed; but it goes less well with the wood or brass, although it may be used advantageously enough even here. It is rarely found in the orchestra, though often used where there is no organ.

35. Spohr, 'Jessonda', No. 1. Peters' score Edition p. 27.

Allegro vivace.

Clarineti in B \flat .
Fagotti.
Violino I.
Viola.
Violoncello & Contrabbasso.

37. Brahms, Symphony D. (Mov. I.) (By permission of N. Simrock, Berlin.)

Allegro non troppo.

36. Weber, Concerto for Clarinet. F mi. (Mov. III.)

Allegretto.

Clarineti in B \flat .
strings.

See also Pt. V, p. 19, last bar: clarinet 1 and oboe, and Pt. IV, p. 41, No. 24.

Corni in D.

Viol. I.

Viol. II.

Viola.

Violone.

& Contrab.

See Pt. V, p. 25, No. 42: violin-solo and violin 1; and No. 58 oboes and violins 1 and II.

38. J. Haydn, Symphony D. (Mov. I.)

Flauto. Oboi. Corni.
Fagotti.
Violino I & II.
Viola.
Violoncello & Contrabbasso.

39. Mozart, Symphony E \flat . (Mov. I.)

Adagio.

Flauto. Clarineti. Fagotti.
Trombi. Corni.
Violino I & II.
Viola. Timpani.
Violoncello & Contrabbasso.

See Pt. VI, p. 27, No. 23.

D. & F. 7

Andante cantabile.

Andante cantabile.

D. & F. 7

41. Beethoven, Overture 'Leonore', No. 2.

Flauti.
Oboi.
Clarineti.
Trombi.

Fagotti.
4 Corni.
3 Tromboni.

Violino I.

Violino II.

Viola.

Violoncello
&
Contrabbasso.

42. Beethoven, Overture 'Die Geschöpfe des Prometheus'.

Allegro molto con brio.

Flauti.
Oboi.
Clarineti.
Trombi.

Fagotti.
Corni.
Timpani.

Violino I.

Violino II.

Viola.

Violoncello
&
Contrabbasso.

43. Mendelssohn, Oratorio 'St. Paul', No. 33. (Chor of Heathens.)

Presto.

[illegible]

44. Meyerbeer, 'Les Huguenots'. (Act I.)

Violino I & II.
Flauto picc.
Flauti.
Oboi.

Viola. Violoncello.
C. Basso. Fagotti.

Trombi
Corni.

3 Tromboni.
Oficleida.

Timpani in E.
Gran Cassa.

45. Wagner, 'Lohengrin'. (Orig. full score p. 186.

46. Brahms, Symphony Cmi. (Mov. IV.)
Allegro non troppo.

Flauti.
Oboi.
Clarineti.
Fagotti &
Contrafagotto.
4 Corni.
Trombi.
Violino I & II.
Viola.
Violoncello
&
Contrabasso.

47. Wagner, Overture 'Tannhäuser'. (F. score p. 20.)

Clarineti.
Corni.

Fagotti.

Violino I & II.
Viola.

Violoncello.

Tuba basso.
Contrabasso.

Cor.I. II.

Cor.III. IV.

Clar.

a 2.

cresc.

cresc.

cresc.

cresc.

cresc.

6

6

Temp.

48. Wagner, Overture 'Tannhäuser'. (F. score p. 34.)

Assai stretto.

Flauti.
Oboi.
Clarinetti.

Fagotti.
4 Corni.

3 Trombi &
3 Tromboni.
(unisono)

Tuba basso.

Violino I & II.

Viola.
Violoncello
&
Contrabasso.

49. Wagner, 'Die Meistersinger', Prelude.
(F. score 25, bars 3 and 4).

Fl. III. (F. score 25, bars 3 and 4.)

Fl. I.
Fl. II.

Ob. I.

Ob. I and Cl. I.
Cl. I.
Ob. II.

Tr. I.

Cor. I and III.
Cor. II and IV.
Cor. I.
Cor. II.
Cor. III and IV.

Fig. I.

Tromb. III.

Fig. II.

Tromb. I a II.

Violoncello.

Timp.

50. Wagner, 'Die Meistersinger', Prel. (F. score 32, bars 2 and 3.)

Trombi.
 Tromb. I.
 II.
 III.
 Viol. I.
 Viol. II. Viola.
 Vel.
 C. B.
 Timp. *f*
 Timp.

51. Wagner, 'Die Meistersinger', 2nd Act. (F. score 172, bars 1—3.)
Lebhaft, doch nicht zu schnell.

Violino I.

Violino II.

Viola.

Violoncello & Contrabasso.

52. Wagner, 'Lohengrin'. (Orig. F. score p. 89.)
Schnell.

Violino I & II.

Viola.

Violoncello & Contrabasso.

53. Nicodé, Symphonic-Ode 'Das Meer'.
(F. score 36.)

Violino I & II.

Viola.

Violoncello & Contrabasso.

54. Nicodé, Symphonic-Ode 'Das Meer'. (F. score 39.)

Violino I & II.
Viola.

Violoncello con Viol. I sva basso.

Contrabasso.

Cf. R. Wagner, 'Rienzi' overture.
Schumann, C-major symphony, 2nd movement Scherzo etc.

The orchestra in its various forms.

The orchestra is called small or full according to the instruments included in it. In the former the arrangements can be varied greatly, while the latter includes all the instruments in general use at present.

We divide the kinds into 3: small, medium and full: the following may be taken to represent the instruments in these.

Small.	Medium.	Full.
1 flute.	1—2 flutes.	3 flutes.
1 oboe. (?)	1—2 oboes.	2 oboes.
2 clarinets.	2 clarinets.	1 English-horn or alto-oboe.
1 bassoon. (?)	1—2 bassoons.	2, also 3 clarinets.
2 horns. (?)	2—4 horns.	1 bass-clarinets.
2 trumpets.	2—3 trumpets.	2, also 3 bassoons.
1 trombone.	1—2, also 3 trombones.	1 double-bassoon.
drums and cymbals and kettle-	drums and cymbals and kettle-	4 and more horns.
drums.	drums.	2 cornet à pistons.
1. violin 1—4.	1. violin 4—8.	3—4 trumpets.
2. violin 1—3.	2. violin 4—6.	3—4 trombones.
viola 1—2.	viola 3—5.	1 double-bass-tuba.
violoncello 1. (?)	violoncello 2—3.	drums and cymbals and kettle-
double-bass 1.	double-bass 2.	drums.
		1—2 harps.
		1. violin 10—20
		2. violin 8—18
		viola 7—16
		violoncello 6—12
		double-bass 6—9

In small dance orchestras or the like, many of the instruments marked (?) are not found. In the medium bands is usually a harp. In a score the instruments are arranged as the above.

A solo part (viol. piano etc.) is usually written between the kettle-drums and 1st violins. Often, as has been seen, a score is reduced in size by omitting these instruments which have a prolonged rest. In choral and orchestral works the solo and chorus parts are written between viola and violoncello.

Dynamic Nuances.

To obtain a *p* or *pp* does not necessarily imply a reduction in the number of instruments employed, for any tone can be played from *pp* to *ff* by one or many instruments or groups, and even by a full orchestra.

A *cresc.*, which often occurs from *pp* to *ff* can be either long or short. It can be played in unison or sustained tones or in passages, in slow or rapid changes of harmony, and by adding new instruments or increasing the tone of those already playing.

Three different kinds are described here:

1) The *Crescendo* which begins with a few instruments and is increased by the gradual addition of more in the same grade of tone; whereby the mass of tone is added to. Its effect is not so much exciting as numbing.

2) The same, but each instrument of itself making a *crescendo* as it enters, whose effect is intensely exciting.

3) The fullest *Crescendo* performed simultaneously by the full band growing from *pp* to *ff*.

Diminuendo or *decrecendo*, which may be from *ff* to *pp* is the exact reverse of the above.

Often a *Crescendo* does not rise to its fullest heights, so also it may be with *diminuendo*.

See **Beethoven's** symphonies, end of 'Egmont' overture;

'Fidelio' overture, adagio, tempo 3:

R. Schumann end of 'Genoveva' overture.

Cherubini, overture to 'Anacreon'.

*) Violoncello and Bass are on one line.

Contrasts.

Contrast, which in instrumental music gives light and shade, is so enormous a subject and of such importance that a few hints may advantageously be given here. The methods of obtaining a contrast are so very numerous, almost boundless, that an entire treatise would be necessary to enumerate them; yet we may give a few of the principal here.

- 1) Contrast by the entrance of instruments.
- 2) Alternation of single or mixed groups.
- 3) Alternation of groups and full band.
- 4) from *ff* or *f* to *pp* or *p* suddenly on groups or full orchestra.
- 5) By rapid change from high to low register and vice versa.
- 6) By sudden change from full to thin harmony or the reverse.
- 7) The use of different kinds of instruments in succession.
- 8) Change of rhythm and form of accompaniment.
- 9) The transference of the melody to instruments of varied tone colour.
- 10) The contrast of instruments themselves of one or other group.
- 11) Strengthening the melody in unison or the octave by strings, wood or brass or a combination.
- 12) By sustained harmony of strings, wood or brass, while others accompany the melody in a different form.

The student should again read about the contrasts under 'Strings', pt. 1; wood, pt. II: and so on through the various groups in pts. IV, V, VI and VII. By using instruments of percussion many new fields of contrast are opened.

Every period should contrast with its predecessor in tone-colour, which, indeed, can occur in one single bar. If one particular passage in the middle of a period or part enters very effectively, note should be taken of it to use it when a passage occurs that is neither brilliantly nor effectively scored. The difficulties of creating effects vanish as soon as several instruments enter together.

Of the use of instruments in vocal solos and choruses.

The wood-wind bears unquestionably a stronger likeness in tone-colour to the human-voice than either strings or brass. And since the strings are among themselves the most level-toned and distinct in colour from the voice, they are the best suited for this reason and their own possibilities to take part in and aid vocal pieces. For this reason, again, they are usually chosen. But it should be noted here that the brass by no means always occupies a subordinate position in vocal music. In musical literature are many works wherein wood and brass, alone or combined, are used with splendid effect in conjunction with the voice or a chorus.

Care in using these must be taken that these instruments contrast well with the voices, and that their mass of tone does not drown the voice part. This latter must always be prominent so that it lose nothing of distinctness and expressiveness. Nor must it be forgotten with what instruments certain masses of tone can be obtained, and note must be taken that the human voice cannot be increased in power by means of instruments. As soon as the voice ceases the orchestra is free. It is not always good to accompany the voice part with one or more instruments, because under certain circumstances the effect of the part is thus spoilt; but in some cases, in couplets for instance, it is often good. Moreover the use of instruments, and their combination depends entirely on the meaning of the text and on the composer's impressions.

If in an aria or song an obligato string or wind instrument enter, it will always afford a contrast. In choosing such an instrument the greatest care should be taken with the voice part; and therefore as a general rule soft sounding instruments only should be used as the flute, oboe, clarinet, bassoon, horn or strings.

Of tone painting.

Just as the painter lends his pictures life and expression by means of his colours and their combination, so does the composer use his instruments to obtain an effective tone-colour. It is extremely difficult to give the student any idea of such natural or characteristic painting. The chief point is a thorough knowledge of the tone-colour and expressiveness of each instrument in all its registers, as well as the use and combination of a number of instruments so as to obtain full advantage of their individual peculiarities. If we examine the differences of style of the instrumentation of Mozart, Beethoven, Weber, Mendelssohn and Wagner, it will be seen at once how impossible is a complete explanation of what leads to each individual method. Not only genius for a sense of sound, but also for melodic and harmonic invention and expression, are the chief requirements for creative musical painting. By great diligence one may learn much; but only those will attain to any greatness who have these artistic peculiarities born in them. We have already shown fully in the examples given on previous pages the most varied characteristics of each single instrument and of combinations of several instruments, which must suffice. But a glance may be taken at a few 'paintings' which occur in the works of our old and modern masters.

Handel in his *Hercules* uses unalloyed natural music, the Italian bag-pipes; in the *Messiah*, the Pifferai or flageolet; in *Saul*, the Carillons (Glockenspiel); in *L'Allegro* an instrument to imitate the chirping of birds, the tambourine, the night-watch's horn, a large bell etc.

J. S. Bach, in a Church Cantata, uses two bells which he calls *Campanella* in the accompaniment to an alto solo.

Musical reproductions of Nature and Landscape are found in Handel's *Israel*, Haydn's *Creation* and *Seasons*, Beethoven's *Pastoral* symphony, Spohr's symphony *Die Weihe der Töne* (Consecration of Sound), Mendelssohn's overtures to *A Midsummer Night's Dream*, *A Calm Sea*, *Hebrides*, *Fingal's Cave*, Bruch's *Odyssey* (Storm at Sea), Rubinstein's *Tower of Babel*, Nicodé's symphonic ode *Das Meer* etc.; and in many operas.

For characteristic musical painting reference may be made to Liszt's symphonic poems, Berlioz's symphonies, (*Harald*, and the symphonie fantastique), Wagner's works.

The comic element occurs in old and new works, as in Mozart's *Il Seraglio*, *Così fan tutte*, Rossini's *Barber*, Lortzings's *Czar and Carpenter*, *The Poacher*, *Die beiden Schützen*; Nicolai *The Merry Wives of Windsor*, Flotow *Martha*, Goetz *The Taming of the Shrew*, Wagner *Die Meistersinger*, Berlioz *Benvenuto Cellini* (Carneval), Cornelius *Barber of Bagdad*.

Further, the pupil may be referred to Kretschmar's *Führer durch den Concertsaal*, p. I and II and Ambros *Die Grenzen der Musik und Poesie*.

Of Arrangements.

In the preface we have already stated our opinion of transcriptions or arrangements of music; nevertheless they are useful for study. As a matter of fact many instrumental arrangements of pianoforte compositions sound better and more effective than in their original form. In many phases of life such good arrangements are practically a necessity, for if they are entirely barred, the repertoire of many a small orchestra would be reduced to infinitesimal dimensions, while works written for a large orchestra would never reach the hearts of the people at all.

Such arrangements may be divided into 4 classes.

- 1) Works for large orchestra arranged for a smaller.
- 2) The opposite of this, as a pianoforte piece arranged for trio, 4^{tet}, 5^{tet} or band.
- 3) The arrangement of a piece written for concert-orchestra for a military band, or for orchestra arranged for pianoforte.
- 4) The composing of arrangements as transcriptions, fantasias etc.

In 1) some instruments would have to be withdrawn, but in 4) still more, where voice parts are arranged for instruments. Of such arrangements as a rule no printed scores exist, but only a conductor's part, which serves as a 1st violin part as well, in which the directions are written. If a vocal number is arranged for a wind instrument it is good to add the text under the solo part to inform the player of the meaning of the music. From the artistic standpoint this last kind of arrangement is sheer nonsense, and composers have often fought in vain against it for reasons already specified. When several arrangements of the same piece exist, this is the best sign that the work is receiving attention and that such an arrangement is required.

Of the omission or replacing of various instruments.

In the matter of the omission or replacing of missing instruments where large works are to be played by small bands, the following notes may be of use. It is not every conductor who has at command a sufficient orchestra to play many great works; he is therefore compelled to supply some similar instrument under his hand for that which he has not. If he has a flute but no 2nd flute, for which there is a part, he may use the oboe if the part is in the higher register, or the clarinet; the latter being preferable in the deeper register. But if in such a case both oboe and clarinet are already occupied, the 1st violin must take the flute part.

The need of a 2nd oboe is not so noticeable, yet when one happens to be required it may be supplanted by flute or clarinet: in exceptional cases (sustained tones in the deeper oboe register) the trumpet (*pp*). If these are occupied, then again the 1st violin must step in.

If bassoon 2 is missing, a horn may take the lower notes if there is no passage work or ornamental figures; or even the violoncello.

When horns 3 and 4 are wanting, 2 bassoons can be used, or 1 bassoon and 1 tenor-trombone, also 2 trombones; viola and violoncello are less satisfactory (and only usable *p* or *pp*); and still less the trumpets.

The alto or tenor-trombones can be replaced by a trumpet and horn, and 2 tenor-trombones may sometimes be replaced by horns.

Trumpets 3 and 4 can be taken by trombones, rarely by horns, since their tone is milder *f* or *ff*.

The English-horn may be replaced by the oboe if the compass suits (cf. Rossini, *Tell* overt.), otherwise by viola or clarinet in *A* or *B♭*.

The bass-clarinets may in certain circumstances be replaced by the clarinets in *A* or *B♭*, but if the compass is unsuitable, by bassoon and violoncello, or the latter alone.

Basset-horns are now rarely met with, and are usually replaced, in works for which a part exists, by clarinets.

The double-bassoon must be replaced by double-bass or double-bass-tuba, the latter also taking the parts written for serpent and ophicleide.

Of course other remedies may be applied as occasion requires.

Exercise I.

Arrange dances (pianoforte) for small, medium and large orchestras.

See pt. I. Strings (dances): the following notes, the examples in score, and what has already been said, will suffice for the wind.

In dance music the flutes, large and small, are almost invariably used to play the melody, either in unison with violin 1 (if in the higher octaves) or flute in higher octave when violin is in the lower or middle. They are used for ornaments when the melody is on a lower instrument.

If two flutes are used they can be written for thus: 1) 2 flutes; 2) 1 flute and 1 piccolo played by the 2nd player; 3) 2 piccolos, which is rare. As already mentioned the player can pass from flute to piccolo or vice versa very rapidly, so that in the course of a piece both instruments may be played by one player provided they have not of course to play simultaneously.

If in the violin melody double stopping occurs, the flute playing the actual melody with the violin, the 2nd flute then takes the lower violin part, or if a piccolo be playing with a flute, the former takes the melody, the latter the lower part. Very rarely is this reversed.

Clarinet 1 also is seldom used for any purpose than to play the melody, by supporting violin 1 in unison in all 3 registers; but in the highest the clarinet plays an octave lower. It is used also for ornaments, not often to accompany or fill in the harmony. Clarinet II takes a subordinate part: it supports the melody in unison or the lower octave, and for ornaments, accompaniments, or to fill in the harmony. If the 1st violins are divided clarinet I plays the upper, clarinet II the lower, part. Clarinets are often found in 2 keys in dance music; thus in sharp keys, 1st clarinet in *D*, 2nd clarinet in *A*, or both in *C*; in flat keys 1st—2nd, 1st clarinet in *C* or *E♭*, 2nd clarinet in *B♭* or both in *B♭*. The high *D*-clarinet is of clearer and sharper tone than that in *C* as a melody-instrument in the middle and high register, and moreover it is easier for the player in sharp keys and the higher register than the *A* and *B♭*-clarinets. The *E♭*-clarinet would hardly be found in such an orchestra.

The oboe, of which there would be either one or two, plays no very necessary rôle in dance music. The 1st oboe is often used to support the melody, but generally for decorative purposes or to fill in the harmony; the 2nd oboe also appearing in this last capacity as a rule, but in such a manner that it may be omitted.

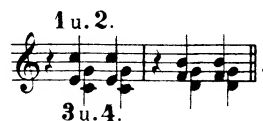
The bassoon, when one or two are found, is used in the same manner as the oboes, but it is of more use because of its superior compass and technical capacity. The 1st bassoon can be used to support the melody in the lower octave, for ornaments, filling in the harmony or strengthening the bass: the 2nd bassoon is nearly always used in the two latter capacities.

The horns are divided into one or two pairs and in dance music are generally used to mark the rhythm of the 2 violins and viola parts, or to sustain harmony in the middle parts. In whichever of these two ways they are used the fullest sounding chords for 2 horns are written: 3rds, 6ths and 5ths within the compass

Horn in F or E.



If 4 horns are used the 2nd pair is so disposed that the two pairs make complete harmony, thus:



In triads two horns can play in unison thus:



In its best register the 1st horn can also take the melody alone or support it. In light music horns in *F*, *E*, *E^b* or *D* are usually found.

2 or 3 trumpets are used to strengthen the rhythm, for ornaments, accompaniments or the harmony in such chords as shown above. 1 trumpet is used often to play the melody but it should be so used sparingly, otherwise it becomes obtrusive and objectionable. If the melody is played in 3rds and 6ths trumpet I takes the upper, trumpet II the lower, part.

The trombones are used to strengthen the bass in unison or the octave, as well as the melody occasionally, and to aid the horns and trumpets in filling in the harmony. 3 tenor-trombones are used so that they may enter alone or as 2nd and 3rd respectively. (See the following examples in score).

Instruments of percussion in dance orchestras are taken by 2 players, the drummer taking also the small drum, triangle and Glockenspiel when time allows. The big-drum player takes the cymbals and triangle if necessary, also other similar instruments. (See following Exs. in score.)

Hereafter follow some examples of dances for small and full orchestra. I hold it to be necessary to give them for, unless I am in error, few printed full scores exist. Dances in ideal forms may be studied in Delibe's *Sylvia*; Rubinstein's *Feramors* ballet; Brahms's Hungarian Dances; Moszkowsky's Spanish Dances, and *Boabdil* ballet.

Examples in scored.

55. J. Lanner, Op. 93, Pester Walzer, No. 1.

Flauto I. *Piccolo.*
p

Flauto II.

Oboe.

Clarinetto I
in D.
p

Clarinetto II
in C.
p

Fagotto.

Corno I & II
in C.
pp
NB. Trombi in C.
a 2.

Tromba I & II
in D.
pp
a 2.

Trombone.

Tambouro picc.
Tambouro grand.
& Piatti.

Violino I.
p

Violino II.
p

Viola.
p

Violoncello
&
Contrabasso.
p
a 2.

NB. Formerly 4 trumpets were written in single numbers of a long valse. The hornists then took trumpets 3 and 4. Nowadays this could not be expected though it sometimes occurs.

This musical score page, numbered 38, contains 14 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. A prominent repeat sign (double bar line with dots) is located in the middle of the page, after the fifth staff. The dynamic markings *f* (forte) and *p* (piano) are used throughout the score. The key signature is one sharp (F#). The score is written for a large ensemble, including strings, woodwinds, and brass. The bottom staff is marked with a 13, indicating a 13th measure or a specific instrument part. The overall structure suggests a complex orchestral piece with multiple layers of sound.

Dynamic markings: *f*, *p*, *pizz.*

Instrumentation: Corni in C.

56. J. Lanner, Pesther Walzes, No. 5.

[illegible]

1. 2.

ff *p*

ff *p*

ff

ff *p*

ff *p*

ff *p*

ff *p*

f *p*

p *ff*

f *mf*

ff *p*

ff *p*

ff *p*

This image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The dynamics include *ff* (fortissimo), *p* (piano), and *f* (forte). There are also repeat signs and first/second endings indicated by numbers 1 and 2. The notation is complex, with many beamed notes and slurs, suggesting a fast and intricate piece of music. The page is numbered 11 in the bottom right corner.

Exs. 57—63 are printed by arrangement with Cranz in Hamburg.

57. Joh. Strauss, Op. 328, 'Sängerlust-Polka'.

Flauto.

Flauto picc.

Oboi.

Clarineti in C.

Fagotti.

Corno I & II in F.

Corno III & IV in F.

Tromba I & II in F.

Tromba III in F.

Trombone I & II.

Trombone III & Tuba.

Timpani in C. G.

Tambouro picc. & Piatti.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

They can be played thus by small or medium orchestras. (See p. 33.)

This page of musical notation, page 43, is a score for a string quartet. It consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation is dense, featuring complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamic markings are present throughout, including 'f' (forte) and 'p' (piano). The score includes various musical symbols such as beams, slurs, and accidentals. The bottom of the page features the publisher's mark 'D. & F. 7'.

58. Ed. Strauss, Op. 120, 'Weybrecht-Payer-March'.

Flauto. *ff* *mf*

Flauto picc. *ff* *mf*

Oboi. *ff* *mf*

Clarinetto I in E \flat . *ff* *mf*

Clarinetto II in B \flat . *ff* *mf*

Fagotti. *ff* *mf*

Corno I & II in F. *ff* *mf*

Corno III & IV in F. *ff* *mf*

Tromba I & II in F. *ff* *mf*

Trombone I & II. *ff* *mf*

Trombone basso. *ff* *mf*

Tambouro picc. *ff* *mf*

Tambouro grand. & Piatti. *ff* *mf*

Violino I. *ff* *mf*

Violino II. *ff* *mf*

Viola. *ff* *mf*

Violoncello. *ff* *mf*

Contrabasso. *ff* *mf*

This image shows a page of musical notation, likely a score for a symphony. The page is numbered '10' in the top right corner. It features multiple staves of music, with various musical notes, rests, and dynamic markings. The notation includes treble and bass clefs, and the page is numbered '10' in the top right corner. The musical notation is complex, with many notes and rests, and the dynamic markings 'ff' (fortissimo) and 'mf' (mezzo-forte) are used throughout. The page is numbered '10' in the top right corner.

59. Joh. Strauss, 'Cagliostro-Quadrilles', No. 4.

Flauto. *f* *p*

Flauto picc.

Oboi.

Clarinetto I in E \flat . *f* *p*

Clarinetto II in B \flat . *p*

Fagotti.

Corno I & II in F. *sf*

Corno III & IV in F. *sf*

Tromba I & II in F. *p*

Trombone I & II. *f* *sf*

Trombone basso. *f* *sf*

Timpani in B \flat and F. *f* *sf*

Violino I. *f* *p* *sf*

Violino II. *f* *sf*

Viola. *f* *sf*

Violoncello. *f* *sf*

Contrabasso. *f* *sf*

Fina.

This page of musical notation, page 47, features a complex arrangement for a grand piano. The score is organized into two systems of staves. The upper system consists of five staves: three single staves at the top and a grand staff (treble and bass clef) at the bottom. The lower system also consists of five staves: a grand staff at the top and three single staves at the bottom. The notation includes a variety of note values, rests, and dynamic markings. The key signature is B-flat major, indicated by two flats in the key signature. The time signature is 4/4. The piece begins with a piano (*p*) dynamic. The notation includes many sixteenth and thirty-second notes, suggesting a fast tempo. There are several measures with rests, particularly in the upper staves. The lower system features a prominent bass line with a 'pizz.' (pizzicato) marking and a piano (*p*) dynamic. The overall texture is dense and intricate.

60. Joh. Strauss, 'Roses from the south.' Walzes No. 1.

Flauto. *p*

Flauto picc. *p*

Oboe I & II. *p*

Clarinetto I in C. *p*

Clarinetto II in C. *p*

Fagotto I & II. *p*

Corno I & II in F. *p*

Corno III & IV in F. *p*

Tromba I & II in F. *p*

Trombone I & II. *pp*

Trombone III. *pp*

Timpani.

Tambouro picc. & Triangolo. Triang.

Tambouro grand & Piatti.

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello. *pizz.* *arco* *pizz.*

Contrabasso. *p*

61. Joh. Strauss, 'Roses from the south'. Walzes No. 2.

Flauto.

Flauto picc.

Oboi.

Clarinetto I
in C.

Clarinetto II
in C.

Fagotti.

Corno I & II
in F.

Corno III & IV
in F.

Tromba I & II
in F.

Trombone I & II.

Trombone III.

Timpani
in F. C.

Tambouro picc.

Tambouro grand
&
Piatti.

Arpa.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

This page of musical notation, numbered 50, features a complex arrangement of staves. The top section includes staves for a piano (left hand and right hand) and a violin. The middle section contains staves for a cello and a double bass. The bottom section includes staves for a piano (left hand and right hand) and a double bass. The notation is written in a key signature of one flat (B-flat) and a time signature of 4/4. The score includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The page is numbered 50 in the top left corner.

62. Joh. Strauss, 'Roses from the south'. Walzes No. 4.

Flauto. *mf*

Flauto picc. *mf*

Oboi.

Clarinetti in C.

Fagotti.

Corno I & II in F.

Corno III & IV in F.

Trombi I & II in F.

Trombone I & II.

Trombone III.

Timpani.

Tambouro picc. *p*

Tambouro grand & Piatti. *pp*

Violino I. *mf*

Violino II. *mf*

Viola. *mf*

Violoncello.

Contrabasso.

52

rit. *a tempo*

f

63. Joh. Strauss. Op. 279. „Morgenblätter-Walzer. N° 5.

Flauto. *f*

Flauto picc. *f*

Oboi. *f*

Clarineti in C. *f*

Fagotti. *f*

Corno I & II in F. *f*

Corno III & IV in F. *f*

Trombi in F. *a 2.* *f*

Trombone & Tuba. *f*

Tambouro picc. *f*

Tambouro grand. *f*

Violino I. *f*

Violino II. *f*

Viola. *f*

Violoncello. *Solo* *f*

Contrabasso. *Solo* *f*

Examples in score^e.

The following are selected as showing generally the use of the whole orchestra (tutti).

64. Georges Bizet, 'Carmen', Act II, No. 14.

Allegro moderato.

Flauti.

Oboi.

Clarinetti in A.

Fagotti.

Corno I & II in E.

Cor. III. IV. in B basso.

Cornetti in A.

Trombone I & II.

Trombone III.

Timpani in B. E.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

2 flutes, 2 oboes, 2 clarinets in unison and violin 1 and 2 in unison or octaves are found usually in French music. It is not invariably a good arrangement.

This musical score page, numbered 55, contains ten systems of staves. The notation is complex, featuring various clefs (treble, bass, and alto), key signatures (primarily three sharps), and dynamic markings such as *p* (piano) and *a 2.* (second ending). The score includes a variety of musical symbols, including notes, rests, beams, and slurs, indicating a detailed and technically demanding piece of music.

66. Ch. Gounod, 'Faust', Soldiers'-Chor, No. 22.

Tempo marciale.

Tempo marziale.

Flauti.

Oboi.

Clarineti
in B \flat .

Fagotti.

Corni I. II.
in E \flat .

Corno III & IV
in B \flat basso.

Cornetti
in B \flat .

3 Tromboni tenore.

Tambouro picc.
Tambouro grand &
Piatti.

Corno Sax sopr.
in E \flat .
(Soprano-Saxhorn.)

Cornetti
in B \flat .

Trombi
in E \flat .

Tromboni alto
in E \flat *)

Trombone tenore
in C.

Corno Sax basso
in B \flat .
(Bass-Saxhorn.)

Corno Sax contrab.
in B \flat .
(Contrab.-Saxhorn.)

Violino I & II.

Viola.

Violoncello.

Contrabasso.

Fanfara Supplémentaire.

Fanfare supplémentaire denotes music for brass on the stage. The saxhorns used here are shaped like a tuba and are in 7 keys and sizes; they are transposing instruments and used often in French and Belgian military bands. The soprano, alto and tenor saxhorns are written for in the violin clef. The soprano saxhorn in E \flat sounds a minor 3rd higher than its music is written. The bass and contrabass saxhorns use the bass clef, the former sounding a tone and the latter a 9th lower than written. These alto-trombones are transposing instruments. (See pt. VI) and sound a 6th below the written music.

67. Ch. Gounod, 'Faust', Soldiers'-Chor, No. 22.

Allegro di marziale.

Flauto. *p* *cresc.*

Flauto picc. *p* *cresc.*

Oboi. *p* *cresc.*

Clarineti in B \flat . *p* *cresc.*

Fagotti. *p* *cresc.*

Corni I. II. in E \flat . *p* *cresc.*

Cor. III. IV. in B \flat basso. *p* *cresc.*

Cornetti in B \flat . *p* *cresc.*

3 Tromboni tenore. *p* *cresc.*

Tambouro grand & Piatti. *p*

Triangolo. *p*

Tambouro picc. *p*

Cornetti in B \flat . *p*

Trombi in E \flat . *p*

Tromboni alto in E \flat . *p*

Trombone in C. *p*

Corno Sax basso in B \flat . (Bass-Saxhorn.) *p*

Corno Sax contrab. in B \flat . (Contrab-Saxhorn.) *p*

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello & Contrabasso. *p*

Fanfara Supplémentaire.

68. Ambroise Thomas, Overture to 'Mignon'.

Moderato. Tempo di Polacca.

Flauto. *cresc. ff*

Flauto picc. *cresc. ff*

Oboi. *cresc. ff* ^{a2.}

Clarineti in A. *cresc. ff* ^{a2.}

Corno I & II in E. *cresc. ff*

Cornetti & Pistons in A. *cresc. ff*

Fagotti. *cresc. ff*

Trombone I & II. *ff*

Trombone III. *ff*

Triangolo. *ff* ^{tr}

Timpani in A. E. *ff*

Tambouro grand & Piatti. *ff*

Violino I. *cresc. ff*

Violino II. *cresc. ff*

Viola. *cresc. ff*

Violoncello. *cresc. ff*

Contrabasso. *cresc. ff*

69. Fr. Liszt, 'Hungarian Rhapsody', No. 2.

Tempo giusto vivace marcato assai.

Flauto. *f*

Flauto picc. *f*

Oboi. *f*

Clarinetti in B \flat . *f*

Fagotti. *f*

Corno I & II in F. *f*

Corno III & IV in C. *f*

Tromba I & II in F. *f*

3 Tromboni. *f*

Timpani in C. *f*

Triangolo. *f*

Tambouro picc. *f*

Tambouro grand & Piatti. *f*

Arpa. *ff*

Violino I. *f*

Violino II. *f*

Viola. *f*

Violoncello. *f*

Contrabasso. *f*

70. Ch. Gounod, 'Faust', Act II.

Allegretto.

Flauto. *ff*

Flauto picc. *ff*

Oboi. *ff* ^{a 2.}

Clarineti in B \flat . *ff* ^{a 2.}

Fagotti. *ff*

Corno I & II in F. *ff* ^{a 2.}

Corno III & IV in C. *ff* ^{a 2.}

Cornetti in B \flat . *ff*

3 Trombone tenore. *ff*

Timpani in C. F. *ff*

Tambouro grand & Piatti. *ff*

Triangolo. *ff*

Violino I. *ff*

Violino II. *ff*

Viola. *ff*

Violoncello & Contrabasso. *ff* ^{a 2.}

Exercise II.

Arrange marches in concert form for medium and large orchestras.

In scoring such marches the following are recommended for study: Mendelssohn's Wedding march, War march from *Athalie*, Coronation march from *Le Prophète*; Kretschmer's march from *Die Folkunger*; Wagner, *Tannhäuser*: Entrance of the Guests, the Kaisermarsch and Huldigungsmarsch; Liszt, Crusader's march from *St. Elizabeth*; and Volkmann's op. 22, No. 1, 2, 3, Schubert's military marches may be arranged.

Exercise III.

Arrange some of the following for small and medium orchestras, and attempt as far as possible to imitate the style of Mozart and Beethoven. In order not to use the brass immoderately let the student only use the open or natural tones or the half-tones lying next to them.

Mozart.

- Sonata, G ($\frac{3}{4}$ time), Mov. I, Allegro.
- " F ($\frac{3}{4}$), Mov. I, Allegro; Mov. II ($\frac{2}{4}$) F, Allegretto.
- " C ($\frac{4}{4}$), Mov. II, Andante F.
- " F ($\frac{3}{4}$), Mov. I, Allegro assai; Mov. II, Adagio F-mi. ($\frac{6}{8}$); Mov. III, Presto ($\frac{3}{8}$).
- " F ($\frac{4}{4}$), Mov. I, Allegro.
- " A, Mov. II, Menuetto A; Movement. III, Alla Turca Ami.
- " C ($\frac{4}{4}$), Mov. I, Allegro con spirito; Mov. III, Rondo C ($\frac{2}{4}$).
- " B \flat , Mov. III, Menuetto B \flat .
- " D, Mov. I ($\frac{4}{4}$).
- " Ami, Mov. I ($\frac{4}{4}$).

Beethoven.

- Sonata, Op. 9, No. 2, Mov. II, Andante; Mov. III, Scherzo.
- " Op. 7, Mov. II, Largo.
- " Op. 10, No. 1, Mov. I, Allegro con brio; Mov. IV, Finale.
- " Op. 10, No. 2, Mov. II, Allegretto; Mov. III, Presto.
- " Op. 13, Mov. I, Grave Allegro; Mov. II, Adagio.
- " Op. 14, Mov. II, Andante Variations.
- " Op. 22, Mov. III, Menuetto.
- " Op. 26, Mov. II, Scherzo; Mov. III, Marcia funèbre.
- " Op. 27, Mov. II, Adagio.
- " Op. 28, Mov. II, Andante; Mov. III, Scherzo.
- " Op. 31, No. 1, Mov. I, Allegro vivace.
- " Op. 31, No. 3, Mov. I, Allegro; Mov. II, Menuetto.

Mozart, Fantasia e Sonata.

Schubert, Fantasie Op. 15 C.

- " Tempo I Allegro and Tempo III Presto.
- " Op. 94, No. 1, 2, 6.
- " Op. 143, No. 5, Sonata Ami.
- " Op. 90, No. 1, 3.

In arranging modern compositions for one or other of the three orchestras the ventral-brass will be used; the wood can be *a due* or *a tre*.

A study of the following arrangements is recommended.

Mozart, Turkish March from Sonata in A ($\frac{6}{8}$ time), Original 2 hands, for orchestra by Prosper Pascal.

Weber, Op. 12, Momento capriccioso, Original 2 hands, for orchestra by Schulz-Schwerin.

Weber, Invitation to the Dance, Original 2 hands, for orchestra by Hector Berlioz.

Schumann, Bilder aus Osten, duet for orchestra by Carl Reinecke.

- Schumann**, Gipsy-life for chorus and pianoforte, for chorus and orchestra by Grädener.
Volkman, Wanderskizzen Op 23, No. 4, 'In der Schenke', Original solo for orchestra by Schulz-Schwerin.
Liszt, Hungarian Rhapsody, Original solo for orchestra by the Composer and F. Doppler.
Brahms, Hungarian Dances No. 1, 3 and 10, Original duet for orchestra by the Composer.
Rubinstein, Bal costumé Op. 103, Original duet for orchestra by M. Erdmannsdörfer.
 „ Melody, Original solo for orchestra by Müller-Berghaus.
Reinecke, 'Tanz der Libellen und Käfer'. A Ballet, Original solo for orchestra by Müller-Berghaus.
 „ 'Von der Wiege bis zum Grabe', 16 Pieces, Original solo for orchestra by the Composer.
Dvorák, Legends, Op. 54, Original duet for orchestra by the Composer.
Rheinberger, 2 romantic songs for 4 voices and pianoforte Op. 106, No. 1, Harold, for chor. and orchestra by the Composer.
Moszkowsky, Spanish Dances Op. 12, Original duet for orchestra by Phil. Scharwenka.

Examples in score^f.

In the following are many passages in which the full orchestra is employed with the greatest effect.

71. Gounod, 'Faust', Introduction Act I.

Adagio molto.

Flauto. *p dolce espress.*

Oboi. *p dolce*

Clarineti in B \flat .

Fagotti. *pp*

Corno I & II in F. *pp*

Corno III & IV in C. *pp*

Tromba I & II in C. *pp*

Timpani in F. C. *pp*

Arpa.

Violino I. *p dolce*

Violino II. *pp*

Viola. *pp*

Violoncello & Contrabasso. *a 2. pp*

72. Beethoven, Symphony in A, No. 7. (Mov. II.)
Allegretto.

Flauti. *ff* *a 2.*

Oboi. *ff*

Clarineti in A. *ff*

Fagotti. *ff*

Corni in E. *f* *a 2.*

Trombi in D. *f* *NB.*

Timpani in A. E. *f*

Violino I. *ff*

Violino II. *ff*

Viola. *ff* *3*

Violoncello I. *ff* *3*

Violoncello II & Contrabbasso. *ff* *a 2.* *3*

NB. The leaps from *g* to *d*² are very difficult for trumpet 2; at that period, however, no other arrangement was possible to allow of two players playing together. Trumpet 1 would be effective enough.

73. Beethoven, Symphony in A, No. 7. (Mov. II.)

65

Allegretto.

Flauti. *ff* *a 2.*

Oboi. *ff* *a 2.*

Clarinetti in A. *ff* *a 2.*

Fagotti. *ff* *a 2.*

Corni in E. *f* *a 2.*

Trombi in D. *f* *a 2.*

Timpani in A. E. *f*

Violino I. *ff*

Violino II. *ff*

Viola. *ff* *a 2.*

Violoncello & Contrabasso. *ff* *a 2.*

74. Beethoven, Symphony in C^mi. (Last mov.)

Allegro.

Flauto picc. *p dolce* *cresc. poco a poco* *f*

Flauti. *p dolce* *cresc. poco a poco* *p cresc.* *f*

Oboi. *cresc. poco a poco* *f*

Clarineti in C. *cresc.* *f*

Fagotti. *a 2.* *p cresc.* *f*

Contrafagotto. *f*

Corni in C. *a 2.* *p dolce* *cresc. poco a poco* *f*

Trombi in C. *p cresc.* *f*

Trombone alto e tenore. *f*

Trombone basso. *f*

Timpani in C. G. *p cresc.* *f*

Violino I. *f* *p cresc. poco a poco* *f*

Violino II. *f* *p cresc. poco a poco* *f*

Viola. *f* *p cresc.* *f*

Violoncello. *f* *p cresc.* *f*

Contrabasso. *f* *p cresc.* *f*

p *cresc. poco* *a poco*
p *cresc. poco* *a poco*
p *cresc. poco* *a poco*
p *cresc. poco* *a poco*
p *cresc. poco* *a poco*
p *cresc. poco* *a poco*
p *cresc. poco* *a poco*
p *cresc. poco* *a poco*
p *cresc. poco* *a poco*
p *cresc. poco* *a poco*
p *cresc. poco* *a poco*
p *cresc. poco* *a poco*
p *cresc. poco* *a poco*
p *cresc. poco* *a poco*
p *cresc. poco* *a poco*

75. Wagner, 'Siegfried'. (Siegfried setzt sein Horn an und stürzt sich in das wogende Feuer, welches sich, von der Höhe herabdringend, nun auch über den Vordergrund ausbreitet.)

(Hellstes Leuchten der Flammen.)

Flauto piccolo. *ff*

Flauto I. *ff*

Flauto II & III. *ff*

Oboe I & II. *ff*

Oboe III. *ff*

Corno inglese. *ff*

Clarinetto I in B \flat . *ff*

Clarinetto II & III in B \flat . *ff*

Corno I & II in F. *ff*

Corno III & IV in F. *ff*

Corno V-VIII in F. *ff*

Fagotto I & II. *ff*

Fagotto III. *ff*

Clarinetto basso in A. *ff*

3 Trombi in A. *ff*

Tromba basso in E \flat . *ff*

3 Tromboni. *ff*

Trombone contrabasso. *ff*

Timpani in F. *ff*

*) Campanetta. *f*

Triangolo (with drums sticks) *f*

Piatti. *mf*

6 Arpa. *ff*

Violino I. *f*

Violino II. *f*

Viola. *f*

Violoncello. *f*

Contrabasso. *f*

ff stacc.

stacc.

f pizz.

*) Campanella (Glockenspiel).

D. & F. 7

The musical score on page 69 is a complex orchestral arrangement. It features multiple staves for various instruments, including strings, woodwinds, brass, and percussion. The notation is written in 4/4 time and includes various musical elements such as dynamics (ff, f, p), articulation (accents, slurs), and performance instructions (arco). The page is divided into three systems of staves. The first system includes a woodwind section (flutes, oboes, clarinets, bassoons) and a string section. The second system includes a brass section (trumpets, trombones, tuba) and a percussion section. The third system includes a woodwind section (flutes, oboes, clarinets, bassoons) and a string section. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible. The page number 69 is located in the top right corner.

(in A.s.)

arco

[illegible]

Musical score for "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is for a full orchestra and includes parts for the first and second violins, violas, cellos, double basses, woodwinds, and percussion. The music is in 3/4 time and features a prominent melody for the first violin, which is marked "cresc." and "p". The score is divided into three measures, with the first measure showing the beginning of the piece and the second measure showing the continuation of the melody. The third measure shows the end of the piece with a final chord.

A page of musical notation for a piano piece. The score is written on ten staves, organized into five systems of two staves each. The key signature is B-flat major (two flats). The notation includes a variety of musical elements: rapid sixteenth-note passages, sustained chords, and melodic lines with slurs. The first system shows a complex melodic line in the upper right staff, while the lower staves provide harmonic support with sustained notes and rhythmic patterns. The subsequent systems continue this development, with the upper staves often featuring more active melodic material and the lower staves providing a steady harmonic and rhythmic foundation. The notation is dense and detailed, typical of a classical piano score.

First system of a musical score, measures 1-4. The score is written for a large ensemble, including strings, woodwinds, brass, and piano. The key signature is B-flat major (two flats). The time signature is 4/4. The first four measures show a gradual build-up of sound. Measures 1 and 2 feature a piano (p) dynamic. Measures 3 and 4 show a crescendo (cresc.) leading to a forte (f) dynamic. The piano part is particularly active, with rapid sixteenth-note passages in the right hand and more sustained lines in the left hand. The woodwinds and brass parts enter in measure 3, adding to the texture. The strings provide a harmonic foundation with sustained notes and moving lines.

Second system of a musical score, measures 5-8. The score continues the ensemble piece. Measures 5 and 6 feature a piano (p) dynamic. Measures 7 and 8 show a crescendo (cresc.) leading to a forte (f) dynamic. The piano part continues with rapid sixteenth-note passages. The woodwinds and brass parts are more active, with some instruments playing sustained notes and others moving lines. The strings provide a harmonic foundation with sustained notes and moving lines. The overall texture is dense and dynamic.

The first system of the musical score, measures 1-3, features a complex arrangement of staves. The top staves (treble clef) show melodic lines with various articulations and slurs. The lower staves (bass clef) include a prominent piano accompaniment with dense, rhythmic patterns, including sixteenth-note runs and chords. The key signature is one flat (B-flat), and the time signature is 4/4.

The second system of the musical score, measures 4-6, continues the composition. It includes dynamic markings such as *cresc.* (crescendo), *p* (piano), and *pizz.* (pizzicato). The piano part features a section marked *simile* (similar) with a slanted, rhythmic pattern. The string section (bottom staves) includes markings for *arco* (arco) and *pizz.* (pizzicato). The overall texture is dense and expressive, with a focus on dynamic contrast.

Musical score for measures 74-76. The score includes multiple staves with various dynamics and articulations. Key markings include:

- f* (forte) and *p* (piano) dynamics.
- dolce* (sweetly) articulation.
- dol.* (dolce) articulation.
- cresc.* (crescendo) marking.
- dim.* (diminuendo) marking.
- pizz.* (pizzicato) marking.

Musical score for measures 77-79. The score includes multiple staves with various dynamics and articulations. Key markings include:

- pp* (pianissimo) dynamics.
- arco* (arco) marking.

Oboe.

Clarinetto
in A.

Corno I & II
in E.

Corno III & IV
in E.

Violino I.

Violino II.

Viola.

Violoncello.
Vol. 1, 2 and 3.
5 and 6.

Siegfried.

Contrabasso.

(Siegfried lauscht mit wachsender Theilnahme einem Waldvogel in den Zweigen über ihm)

Allegretto pastorale.

Flauto I. *f*

Flauto II & III. *f* a 2.

Oboi. *f* a 2.

Clarinetti in C. *f*

Fagotti. *f*

Corno I & II in C. *cresc.* *f*

Corno III & IV in C. *cresc.*

Trombi in C. *cresc.* *f* a 2.

Trombone basso & Tuba. *f*

Timpani in C. G. *f*

Arpa. *cresc.* *f*

Violino I. *cresc.* *f* *marc.*

Violino II. *cresc.* *f* *marc.*

Viola. *cresc.* *f* *marc.*

Violoncello. *cresc.* *f* *marc.*

Contrabbasso. *cresc.* *f*

79. Beethoven, Symphony in A. (Mov. III.)
Assai meno presto.

77

Flauti.

Oboi.

Clarineti
in A.

Fagotti.

Corni
in D.

Trombi
in D.

Timpani
in A. F.

Violino I.

Violino II.

Viola.

Violoncello
&
Contrabasso.

Sehr schnell.

Flauto I & II. *ff* *mf* *p*

Flauto III. *ff* *mf* *p*

Oboe I & II. *ff* *mf* *p*

Oboe III. *ff* *mf* *p*

Clarinetto I & II in A. *ff* *mf* *p*

Clarinetto III in A. *ff* *mf* *p*

Corno I & II in E. *ff* *p*

Corno III & IV in E. *ff* *p*

Fagotto I & II. *ff*

Fagotto III. *ff*

Tromba I in E. (bestimmt) *p*

Tromba basso in D. (bestimmt) *mf* *p*

Trombone I. (bestimmt) *p*

Violino I. *f* *mf* *p*

Violino II. *f* *mf* *p*

Viola. *f* *mf* *p*

Siegmond. *p*

Sieg - mund heiss' ich. und Sieg - mund bin ich! Be - zeug' es dies

Violoncello. *f* *p*

Contrabasso. *f*

81. Schumann, Symphony in Dmi. Introduction to 4th movement.

Langsam. (♩ = 52)

Flauti.

Oboi.

Clarineti
in B \flat .

Fagotti.

Corno I & II
in F.

Corno III & IV
in D.

Trombi
in F.

Tromb. alto
&
Tromb. tenore.

Tromb. basso.

Timpani
in D. A.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

This musical score is for a string ensemble and piano. It consists of 14 staves. The top four staves are for string instruments (Violins I, Violins II, Violas, and Cellos/Double Basses). The bottom four staves are for the piano (Right Hand, Left Hand, and two additional staves). The score is written in 2/4 time and features a key signature of one sharp (F#). The music is characterized by complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *cresc.* (crescendo), *f* (forte), and *p* (piano) are used throughout. The word *string.* is written above the first staff at the beginning of the piece. The score is divided into two systems, with the first system containing 10 staves and the second system containing 4 staves.

Lebhaft.

Flauto pice.

Flauto I.

Flauto II.

Oboe I.

Oboe II.

Oboe III.

Clarinetto I in A.

Clarinetto II in A.

Clarinetto III in A.

Corno inglese.

Clarinetto basso in A.

3 Fagotti.

Corno I & III in E.

Corno II & IV in E.

Corno V & VII in E.

Corno VI & VIII in E.

Tromba II & III in E.

Tromba basso in D.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

This image shows a page of musical notation for a piano piece. The score is written on 24 staves, organized into three systems of eight staves each. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes a variety of musical elements: complex melodic lines with trills and arpeggios, harmonic accompaniment, and dynamic markings such as 'f' (forte) and 'dim.' (diminuendo). The piece appears to be in a romantic or classical style, characterized by its intricate melodic development and expressive dynamics.

83. Beethoven, Symphony No. 9. (Mov. III.)
Andante moderato.

83

Flauti. *p dolce*

Oboi. *p dolce*

Clarineti in B \flat . *p dolce*

Fagotti. *p dolce*

Corni I. II. in B \flat basso. *p*

Corno III & IV in E \flat . *p*

Timpani in F. B \flat . *p*

Violino I. *p dolce*
pizz.

Violino II. *p*
pizz.

Viola. *p*
pizz.

Violoncello & Contrabasso. *a 2. pizz.*
p

cresc.

See also the following.

R. Schumann, symphony No. 2; *C*-major, movement IV. Close.

" " No. 3; *E*^b-major, movement I, commencement; movement IV close.

" " No. 4; *D*-minor, movement I close; movement IV, commencement and close.

" overture 'Genoveva'. Ed. Peters, p. 21, 22, 23, 27, 28, 29.

Cherubini, overture 'Medea'. Commencement and close.

" " 'The Water Carrier'. Close.

" " 'Anacreon'. Close.

Beethoven, " 'Egmont'. Ed. Peters, score; p. 12, 13.

" " 'Fidelio'. Close.

Flauto picc.

Flauti.

Oboe I & II.

Oboe III.

Clarinetto I & II in B \flat .

Clarinetto III in B \flat .

Corno inglese.

Corno I & II in F.

Corno III & IV in F.

Corno V & VI in F.

Corno VII & VIII in F.

Fagotto I & II.

Fagotto III.

Tromba I & II in F.

Tromba III in F.

Tromba basso in D.

Trombone I & II.

Trombone III.

Trombone contrab.

Tuba contrabasso.

Timpani in F. C.

Violino I.

Violino II.

Viola.

Siegfried.

Violoncello.

Contrabasso.

a 2.

piu f

ff

p molto cresc.

ho!

Hei ahl

er lacht bei dem Gezische laut auf.

*) By permission of Schott's Söhne, Mainz.)

This page of musical notation is a score for a symphony, likely from the 19th century. It features a large number of staves, each representing a different instrument or voice part. The notation is complex, with many notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The page is numbered "D. 5 F. 7" at the bottom.

The notation includes various musical symbols, such as notes, rests, and dynamic markings. The dynamic markings "dim." (diminuendo) and "ff" (fortissimo) are used throughout the score. The page is numbered "D. 5 F. 7" at the bottom.

After what has already been said I find it unnecessary to enter further into detail as to the scoring of contrapuntal, church or secular, music; the young composer can find endless examples for study, a few of which are given here.

Organ music to arrange: Bach prelude (48 Preludes and Fugues), No. 4, and fugue from the fantasia No. 12, *g*-minor arranged by Abert. Bach, Passacaglia *c*-minor; toccata in *F* arranged by Esser; Chaconne arranged by Raff; original orchestral music, see Mozart *C*-major (Jupiter) symphony (4th mov.); and *Il Flauto magico* overture. For chorus and orchestra, almost every ancient and modern oratorio contains examples.

Church music for soli, chorus and orchestra.

Bach's *Passions*, Christmas oratorio; Handel *The Messiah*, *Judas Maccabæus*, *Saul*, *Israel* and other oratorios; Mozart *Requiem*; Beethoven *B*-minor mass; Cherubini's *Requiem c*-minor and *d*-minor; Mendelssohn Oratorios, *St. Paul*, *Elias* and *Hymn of Praise*; Kiel *Requiem*; Berlioz *Requiem*; Brahms *A German Requiem*; Verdi *Requiem*; Becker *Mass* in *B* \flat -minor; Draeseke *Requiem*; v. Herzogenberg *Requiem*.

Secular works.

Haydn, *The Creation*, *Seasons*; Beethoven, *Choral fantasia*, 9th symphony, last movement; Schumann, *Faust*, *Paradise and the Peri*, *Requiem for Mignon*, *Pilgrimage of the Rose*; Mendelssohn *Loreley* finale; *Die Walpurgisnacht*; Gade, *Springs Message*, *Erl-Kings Daughter*, *Comala*; Raff, *Die Tageszeiten*, *Concertante*; Rheinberger *Christofforus*; Bruch, *Odysseus*, *Lay of the Bell*, *Schön Ellen*, *Achilleus*; Hofmann, op. 30 *Märchen von der schönen Melusine*; Nicodé, *Das Meer*, *Symphonic Ode* for solo, male chorus and orchestra; Reinecke, *Hakon Jarl* for solo, male chorus and orchestra; Wagner *Das Liebesmahl der Apostel* for male chorus and orchestra; Heinrich Zöllner op. 30, *Columbus* for solo, male chorus and orchestra.

